ROM

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Magazine *of the* Royal Ontario Museum

WILDERNESS TO STUDIO: The Sketches and Paintings of Paul Kane / Arctic Angst: Is global warming causing insects to head north? / In Conversation: The ROM's new Director and CEO, Janet Carding / Spotlight on Herpetology: Notes from the field / *Plus*: JAMES CHATTO and MARK KINGWELL weigh in on the joys and the politics of fresh water

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Winter 2010
Volume 43, Number 3

p. 26

Arctic Melt:
Are southern insects in the far north another impact of global warming?

Contents

Features

18 **The Wandering Artist**
Paul Kane crossed North America in the mid-1800s to sketch and paint Native peoples. An excerpt from *Paul Kane/the Artist/: Wilderness to Studio*
BY KENNETH R. LISTER

24 **Direct from the New Director**
First attracted to the ROM by the diversity of its collections, director and CEO, Janet Carding, is determined to encourage a lively culture of innovation at the Museum
BY KELVIN BROWNE

26 **Cold Calling**
Could it be that global warming is causing insects to migrate north? ROM scientists see for themselves
BY DOUG CURRIE

Water

The blockbuster **Water: The Exhibition** is slated to open at the ROM on March 12, 2011. In anticipation, *ROM* magazine asked authors for their perspectives on this precious resource. Their comments can be found in the following pages:

2 Contributors
11 Cuisine & Culture
12 Opinion
38 Programs

Front

2 Contributors
3 First Word
4 What's On at the ROM
8 Journal
11 Cuisine & Culture
12 Opinion
13 Ask an Expert
14 Behind the Scenes
16 Our Curators
17 Map of Explorations

Back

32 Backyard Biodiversity
35 Shopping
44 Exhibit A

For Our Members

36 Members' Message
37 News & Programs
39 ROMtravel
40 Events
41 Governors' Office Message
42 Support
43 Sponsorship

ON THE COVER

World cultures: (main image):
Winter Travelling (detail). Paul Kane.
North Saskatchewan River; 1849–1856
oil on canvas; 48.8 x 74.8 cm
ROM 912.1.48
Gift of Sir Edmund Osler

Natural history: Baby painted turtle
Photo: otispug/iStockphoto.coms

INFORMATION

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Admission, except for ticketed exhibitions, is free after 4:30 pm Wednesdays.

Admission is free on Tuesdays for post-secondary Canadian students with ID.

Museum and Arts Pass Program participant.

**All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.*

Photo: Sepp Friedhuber/iStockphoto.com

Kelvin Browne
VICE-PRESIDENT

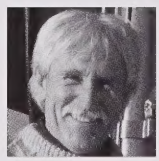
Browne has contributed profiles to the *Globe and Mail* and *Saturday Night* and has written widely about design and gardening for, among others, *Canadian House & Home*, *Toronto Life*, and *Azure*. He is also a columnist at the *National Post*. The ROM's vice-president of Marketing and Major Exhibitions, Browne holds a Master's degree in architecture, and in 2008 wrote the book *Bold Visions: The Architecture of the Royal Ontario Museum*. He enjoyed returning to profile writing for "Direct from the New Director," an introduction to the ROM's new director and CEO, Janet Carding, and her plans for the Museum.

What do you like about working at the ROM? I particularly like being involved in the creation of exhibitions. My department starts with the exhibition planning and the testing of concepts, and then designs and markets them. It's a real team effort and it exposes you to the depth and range of expertise at the ROM, as well as the complex mix of elements that it takes to make a successful exhibition.

Doug Currie
SENIOR CURATOR

Currie ("Cold Calling") is a senior curator of entomology at the ROM and an associate professor in the University of Toronto's Department of Ecology & Evolutionary Biology. His primary research focus is the biosystematics of biting flies with special reference to black flies. Currie has been deeply engaged in Arctic research since 2000, travelling extensively in northern Canada and eastern Siberia. His current research looks at the effects of climate change on northern arthropods.

How important is water to your research? An aquatic entomologist by training, I have long appreciated the importance of maintaining the integrity of our water resources. Water is vital to human health and livelihoods, and we are fortunate that Canada is relatively well endowed with fresh water. Nonetheless, the global demand for water is enormous and continually growing. With North American per capita consumption of water about 10 times the global average, we must do a better job of conserving this precious resource. Even simple measures such as using low-flow shower heads can make a difference.



Kenneth Lister
ASSISTANT CURATOR

Critics praised Paul Kane's 1848 exhibition of sketches for their ethnographic accuracy. Four years later, his oil paintings met with equal success. But can art painted in the romantic tradition of idealized views correlate to sketches from the field? For Kenneth Lister ("The Wandering Artist"), in his study of Paul Kane's art, the question has been uppermost in his mind, and has led him beyond archives and museum storerooms to retrace Kane's travels in Italy and along the river routes of northern Ontario in search of answers.

How has water affected your research? Canada is defined by water. Intertwined in the fabric of Aboriginal cultures, water also carried European commerce into this nation's depths. Paul Kane followed the fur trade canoe routes—a network of rivers, lakes, waterfalls, and rapids—sketching Native Peoples and the landscapes he encountered. To understand Kane's contribution to the documentation of Canada's cultural and natural heritage, one has to stand on his ground, and to do so, follow his lead and also be a water traveller.

Heidi Sobol
CONSERVATOR

Sobol (Behind the Scenes) is the ROM's senior paintings conservator. As a member of the Canadian Association of Professional Conservators, she worked at many North American conservation institutions prior to joining the ROM.

How do you use water in your work? Water is one of the most powerful cleaning solvents. But in conservation work, it can be very dangerous. Most water is a dilute solution containing a variety of minerals and gases. But purifying it is not the answer: de-ionized, or de-mineralized, water can damage a painting's surface with a single swipe of the conservator's cotton swab. Recent advances allow conservators to manipulate certain variables of water. To adjust the pH value, for example, the conservator must add the right amount of acid or base. Adding a salt changes the ionic strength. By such tinkering, a conservator can customize water to safely remove unwanted surface deposits from any painting.

Photos: Kelvin Browne, courtesy of Virginia MacDonald. Doug Currie, Machiko Yano. Kenneth Lister, Anne Sabourin. Heidi Sobol, Janet Kimber

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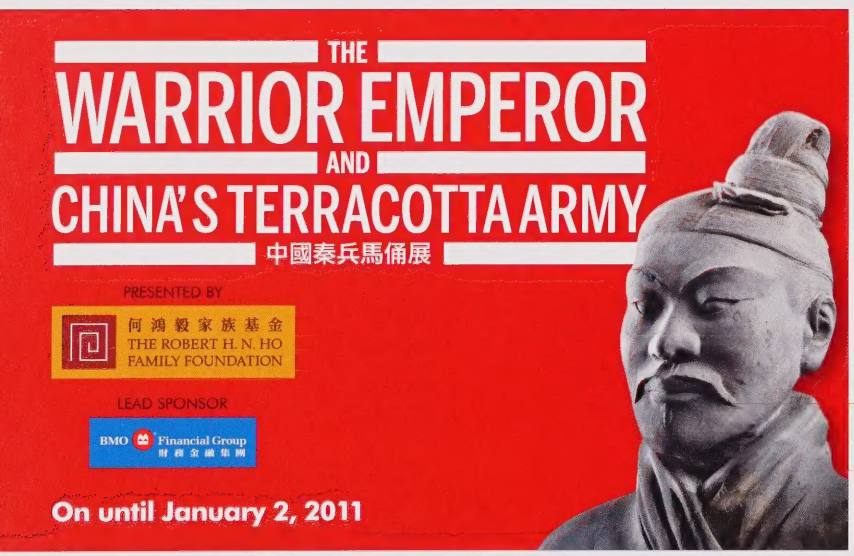
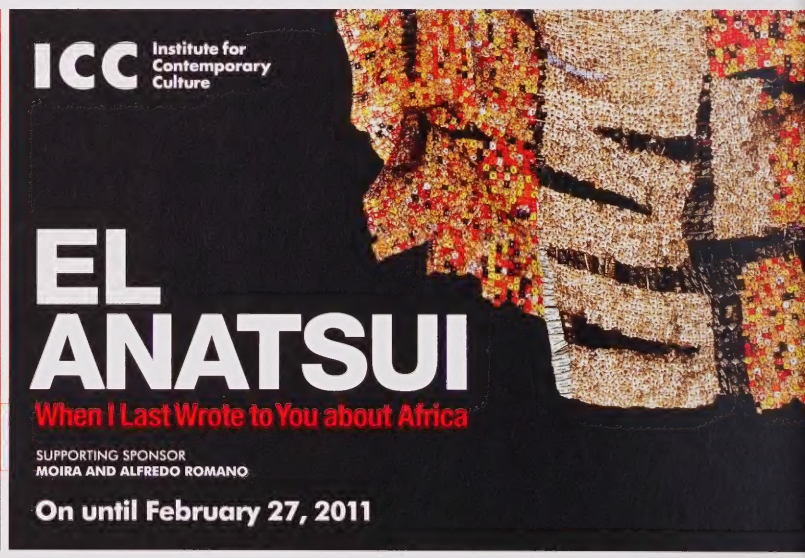
ROM membership is the perfect gift that can be enjoyed long after the holidays are over. Sign up a friend or family member as a gift this season, and they'll get **FREE** entry to our current exhibitions **AND** upcoming special exhibitions in 2011.





Visit **www.rom.on.ca** or call **416.586.5700** to give a world of experiences.

Warrior Image © Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, 2009. This exhibition was organized by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, with the collaboration of the Montreal Museum of Fine Arts. Supported by the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program. El Anatsui is organized by the Museum for African Art, New York, and supported, in part, by grants from the national Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts. Image: *Plot A Plan III (detail)*, 2007, El Anatsui. Photo courtesy: Jack Shainman Gallery. The ROM is an agency of the Government of Ontario.

ROM

A Letter from our Director and CEO

New Beginnings

Welcome to the winter issue of *ROM* magazine, my very first as the director & CEO of the Royal Ontario Museum. I have spent the last six years in Sydney, Australia, a place where December is the beginning of summer, so the last few weeks have been a process of rapid adjustment for me. A new country, a new museum, and now a new overcoat as I get ready for the first snow.

My arrival at the ROM comes just as the Museum is busy with programs and exhibits that highlight the breadth of its scope in both time and topic. I have admired the ROM's major exhibitions from afar for the quality of their artifacts, and the way that stories and information combine to delight and inform, so I am thrilled to see the success of *The Warrior Emperor and China's Terracotta Army*. If you have not yet seen the dramatic way in which the warriors are presented, then quickly get a ticket, as the exhibition closes on January 2, 2011.

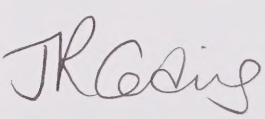
If *The Warrior Emperor* shows how the ROM can bring ancient stories to life, then *Position As Desired / Exploring African Canadian Identity: Photographs from the Wedge Collection* shows how the Museum can explore personal experiences of contemporary Canada. Inserted among the permanent collections in the Sigmund Samuel Gallery of Canada, it is a stunning exhibition that celebrates and signals the diversity of the African Canadian community. It is part of the *Season of Africa*, which also includes the beautiful retrospective of Ghana artist El Anatsui and accompanying Sunday tours.

The exhibition *Fryderyk Chopin and the Romantic Piano* reveals the ROM's rare ability to delve into the detail of a topic and bring a fresh perspective. We are all long since familiar with the idea of music as a way of expressing powerful emotion, but as an early exponent of Romantic music Chopin shaped and popularized what was then a revolutionary concept. The music, costumes, and instruments on display all help put Chopin's creativity, skill, and legacy into context.

Part of the ROM's mission is to serve as an advocate for science in the study of nature, and one of our upcoming blockbusters, *Water: The Exhibition*, opening March 12, 2011, is an opportunity for us to do so. The show uses advanced technologies, hands-on displays, live creatures, and cultural artifacts to explain water's physical and chemical properties, and to explore our global use of water and the threat of its scarcity.

As a museum rich in scholarship, research, and expertise, the ROM has a vibrant publishing program that brings the work of our many specialists, and our collections, to a worldwide audience. For example, anthropologist Ken Lister's new book, *Paul Kane/the Artist/: Wilderness to Studio*, has just been published by the Royal Ontario Museum Press. The ROM holds the world's largest collection of Paul Kane's art—100 oil paintings and 373 sketches. The book beautifully brings together Kane's sketches from the field and his studio paintings, and makes visible the relationship between the two. I am delighted that ROM Members will find an excerpt from it in this issue of *ROM* magazine.

As I continue getting to know the collections, the wonderful staff here, and you, the Museum's supporters, I am sure that I will find many more reasons to feel proud to have become the ROM's director & CEO. In the meantime, look for me in the galleries— I may well be the staff member wearing the overcoat indoors!



JANET CARDING
DIRECTOR & CEO

Photo: George Whiteside

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Exhibitions and gallery openings

March 12 to September 5, 2011 **Feature Exhibition**
Garfield Weston Exhibition Hall, Michael Lee-Chin Crystal, Level B2

COMING SOON

Water: The Exhibition

In 2005, the UN declared the period 2005 to 2015 the "Water for Life Decade," with a goal of meeting internationally agreed-upon targets for improving access to drinking water and water sanitation by 2015. Water is essential to all life on the planet, yet one in five people do not have access to clean drinking water. How we collectively manage the global supply of fresh water and other resources affects not just aspects of human health but all the fragile ecosystems that support so many other species in our interconnected web of life.

This dramatic exhibition, developed in part by the ROM, uses cutting-edge technologies, hands-on displays, live creatures, and cultural artifacts to explain the physical and chemical properties of water and our water requirements and uses. As well as educating visitors about the real threat of water scarcity, the exhibition also suggests concrete ways in which each of us can make a difference.

Supporting Sponsor: imagination at work

Water: The Exhibition is organized by the American Museum of Natural History, New York (www.amnh.org), in collaboration with the Royal Ontario Museum, Toronto; the San Diego Natural History Museum; the Science Museum of Minnesota, St. Paul; The Field Museum, Chicago; and the Great Lakes Science Centre, Cleveland.

Until February 27, 2011 **Feature Exhibition**
Institute for Contemporary Culture, Roloff Beny Gallery, Michael Lee-Chin Crystal, Level 4

El Anatsui: When I Last Wrote to You about Africa

In the 1970s, this artist began manipulating fragments from unfired clay vessels, a medium rich in allusions to ancient Nok terracotta sculptures, West African myths about the Earth, and the traditional use of clay. Metaphorically, he was piecing together shattered ideas and histories.

In the 1990s, this professor of sculpture at the University of Nigeria made a crucial shift from working with hand tools to carving with a power saw—likening the jagged scars left in the wood to the scars left by the European colonial encounter with Africa.

Ghanian native El Anatsui is widely considered one of Africa's most influential artists. His works are strikingly original; the multilayered narratives refer to complex histories, themes, and social issues that shape personal, cultural, and historical identities.

Don't miss the world premiere of Anatsui's career retrospective featuring 63 pieces from international collections.

Supporting Sponsor: Moira and Alfredo Romano

El Anatsui: When I Last Wrote to You about Africa is organized by the Museum for African Art, New York, and has been supported, in part, by grants from the National Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts.

Photo: *Zebra Crossing III*, 2007. Aluminum and copper wire. El Anatsui

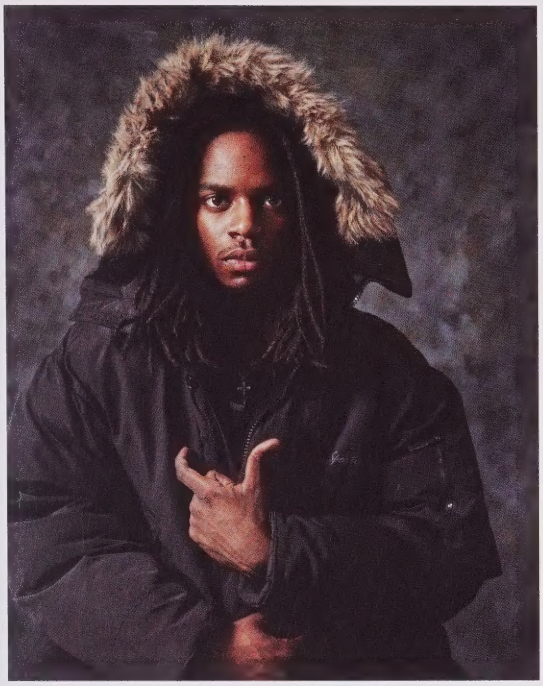
Opens December 18, 2010
Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia-Pacific, Michael Lee-Chin Crystal, Level 3

Three new displays represent recent acquisitions to the ROM's African collections:

For People, Spirits, and Gods: Yoruba Ritual Art from the Jack and Iris Lieber Collection

Community Spectacles: Puppets, Masks, and Musical Instruments from the Amrad Collection of African Art featuring donations by Esther Dagan

Two large Ga sculptural coffins made by workshops in Teshi, Ghana



Until March 27, 2011 Ongoing Exhibition
Wilson Canadian Heritage Exhibition Room, Sigmund Samuel Gallery of Canada, Weston Family Wing, Level 1

Position As Desired/ Exploring African Canadian Identity: Photographs from the Wedge Collection

John Hall worked for nearly 50 years as the town crier in his adopted hometown of Owen Sound, Ontario. He had escaped slavery in Kentucky via the Underground Railroad in the mid-1800s. The portrait for which he posed in 1896 at age 114 is just one of 25 photographic works in *Position As Desired/Exploring African Canadian Identity: Photographs from the Wedge Collection*. Documenting the divergent experiences of African Canadians, these works range from rare vintage portraits of the first African immigrants to Canada, to works from the 1990s that explore ideas of identity, to contemporary pieces by today's emerging artists.

The exhibition is co-curated by ROM ethnologist Silvia Forni and guest Kenneth Montague, art collector and founder of Wedge Curatorial Projects, which has furnished all the exhibition's images. Wedge is a Toronto-based arts organization dedicated to increasing public awareness and understanding of visual arts by African and Diasporic artists. (See page 9 for an interview with Montague.)

Photos: Photograph "Sign" by Dawit L. Petros, courtesy of Dr. Kenneth Montague/The Wedge Collection. Terracotta warrior © Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, 2009.

Blockbuster Exhibit

Until January 2, 2011 Ongoing Exhibition
Garfield Weston Exhibition Hall, Michael Lee-Chin Crystal, Level B2

LAST CHANCE

The Warrior Emperor and China's Terracotta Army

The autocratic rule of China's First Emperor lasted 37 years, throughout which he built an incredible corps of thousands of life-sized terracotta soldiers. This earthenware army discovered in Xi'an, China, and listed as a UNESCO World Heritage Site, is often considered the eighth wonder of the world. It has been 37 years since the discovery, yet scholars have just scratched the surface of what can be learned from these sculptural marvels about the controversial emperor and the early years of a united China.

Ten of these magnificent terracotta figures along with more than 250 related treasures from early China are on display at the ROM until January 2. Take this last chance to visit a once-in-a-lifetime show.

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Warrior Accessibility

Four tactile replicas atop labelled Braille plinths have been installed in *The Warrior Emperor and China's Terracotta Army*, corresponding to original artifacts displayed in nearby cases. Other features that make the exhibition more accessible: tactile booklets and large-print booklets can be borrowed, and acoustic containment is offered in the exhibition's two mini theatres.

This exhibition was organized by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, with the collaboration of the Montreal Museum of Fine Arts.

Until September 2011 **Ongoing Exhibition**
Daphne Cockwell Gallery of Canada: First Peoples,
Hilary and Galen Weston Wing, Level 1

Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art

It's surprising to learn that Jane Ash Poitras was almost 30 years old before she returned to Fort Chipewyan, Alberta, her place of birth, to begin exploring her Cree heritage. The pre-eminent Canadian artist, whose haunting works explore the spiritual and political issues faced by First Nations peoples, was adopted as a young child by a German-Canadian widow and brought up in the mainstream. Poitras studied pharmacology before her long-time love of cutting, pasting, and colouring became her full-time vocation. The push and pull of two cultures is a frequent theme of her erudite, multi-layered compositions.

The ROM has recently acquired four original works by Poitras. The four compositions, part of the larger work *Consecrated Medicine*, explore ideas of Native knowledge of botany and how that knowledge is being lost.

Until May 1, 2011 **Ongoing Exhibition**
Herman Herzog Levy Gallery,
Philosophers' Walk Wing, Level 1

Playful Pursuits: Chinese Traditional Toys and Games

From as early as the Neolithic period, around 5000 BCE, the Chinese have been devising ways to amuse themselves. Though early toys were crudely fashioned, over time, as the nation matured into an organized state—and culture, technology, and the economy flourished—leisurely pursuits became more diversified. "The Chinese people have long understood that engaging in light-hearted pursuits engenders happiness, which is beneficial to the well-being of mind and body," says exhibition curator Dr. Ka Bo Tsang. "Visitors will marvel at the toy-makers' creativity and skill in fashioning objects out of simple, readily available materials."

More than 140 artifacts related to games, toys, and pastimes are on display—many of them never-before-seen objects from the ROM's renowned Chinese collections.

Exhibit Sponsor:

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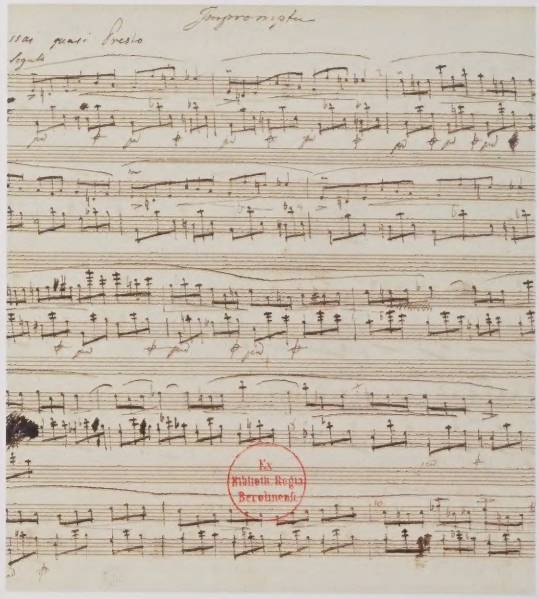
Until March 27, 2011 **Ongoing Exhibition**
European Exhibition Area, Samuel European Galleries,
Hilary and Galen Weston Wing, Level 3

Fryderyk Chopin and the Romantic Piano

Composer Fryderyk Chopin (1810–1849), one of the great masters of Romantic music, was a child prodigy pianist who, at age seven, wrote his first musical score—a polonaise. Though he left Poland in 1830, becoming one of many expatriates of the Polish Great Emigration and eventually settling in Paris, he never lost his love for his homeland.

In Paris, Chopin embraced the Romantic movement, which championed the concept that emotion could be a source of aesthetic experience, and today his compositions are considered the epitome of Romanticism. A great innovator, Chopin invented the instrumental ballade form and took novel directions with the piano sonata, waltz, nocturne, polonaise, étude, and mazurka. With his mazurkas, Chopin brought a new sense of nationalism to music. He was one of the first composers to clearly express his love of country through music.

This year, the bicentennial of Chopin's birth, is the ideal time to celebrate this musical genius. Fittingly, a Pleyel grand piano—Chopin's instrument of choice—is the focal point of the exhibition.

Photos: Pair of tiger shoe toys, silk and paper, 2000s, on loan from Tammy H. W. Yue © Royal Ontario Museum, 2010. All rights reserved. Score for *Impromptu* in A flat major, opus 29, Fryderyk Chopin, corrected manuscript for the first edition by Breitkopf & Härtel, Leipzig, dated "15 Octobre 1837." Image courtesy of the Fryderyk Chopin Museum, Warsaw, Poland

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Discoveries, Dispatches, and Discourse

Pair of miniature cased model 1862 Colt revolvers. **Length 10 cm.** Acquired through the generous support of the Louise Hawley Stone Charitable Trust.

New Acquisitions

The Art of the Gunsmith

The ROM acquires nine tiny technical marvels

Nine miniature firearms—each an exquisitely detailed treasure handmade by renowned artist-craftsman David Kucer of Montreal—have recently been acquired by the ROM. The technical challenge of these works is in replicating, on a microscopic scale, complex systems of mechanical moving parts. Kucer's craft makes him heir to the traditions of virtuoso goldsmiths, watchmakers, engravers, and jewellers extending from the Renaissance to the brilliant era of miniature automata fashioned by Fabergé artists for the last tsars of Russia prior to 1917. It is their status as masterpieces that makes these miniature firearms valued additions to the ROM's arms and armour collection.

One of the Kucer miniatures is an exact 1/3 scale reduction of a pair of Colt model 1862 percussion revolvers, and every moving part and detail of the originals, down to the inscriptions, is flawlessly reproduced in Lilliputian size. Included in the case are a tiny bullet mould, a brass powder flask, and percussion-cap containers with perfect handmade copies of their original paper labels.

The ultimate symbol of Kucer's achievements is surely the fully handcrafted 1/3 scale reduction of a .38 calibre Colt model 1903 semi-automatic pocket pistol in a tiny metal case based on an authentic Fabergé original design.

K. COREY KEEBLE is curator in the European section of the ROM's Department of World Culture.

Miniature Model 1903 Colt pocket pistol. **Length 7 cm.** Acquired through the generous support of the Louise Hawley Stone Charitable Trust.

New Acquisitions
Straying Continents

ROM acquires iconic Anatsui work

Recently, the ROM acquired an original wall sculpture by renowned Ghanaian artist El Anatsui. Titled *Straying Continents*, the gorgeous massive-scale piece was created specially for a wall in the Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia Pacific and has been installed to coincide with the artist's career retrospective exhibition *El Anatsui: When I Last Wrote to You about Africa*. The new work was created with Anatsui's trademark found materials: flattened bottle tops and copper wire. But this mural's three-dimensionality was made specifically to take into account the challenging slope of the walls in the Michael Lee-Chin Crystal.

ICC
In Conversation

Dr. Kenneth Montague, director of Wedge Curatorial Projects and co-curator of the exhibition *Position As Desired/Exploring African Canadian Identity*, which is now on display in the ROM's Sigmund Samuel Gallery of Canada, speaks with Francisco Alvarez, managing director of the ROM's Institute for Contemporary Culture.

Francisco Alvarez: You are well known in Toronto as a collector of photography. How did Wedge Curatorial Projects come about?

Kenneth Montague: I started Wedge in response to my growing interest in black identity within visual culture. As a child, I first experienced the wonder of photography at the Detroit Institute of Arts, which was showing celebrated portraiture from 1930s Harlem. In my job as a dental surgeon I travelled extensively, and during these trips began collecting images that spoke to me about the history of black cultures around the world. Eventually, I opened the Wedge Gallery—a commercial space named both for its shape and for my hope to "wedge" artists into the mainstream of contemporary art.

FA: How did the title *Position As Desired* come about?

KM: In my collection, a piece by African-Canadian artist Stacey Tyrell has this title. It's a reference to instructions in a 1970s-style photo album to lift the transparent page cover, insert photos, and "position as desired." I felt this phrase also referred to the idea of inserting images about black Canadian culture into the ROM's Canadiana galleries, where they had not previously existed. The idea is that we want to be positioned as we desire—and I think this is true of all communities.

FA: What themes are found in the key works in the exhibition?

KM: Four of the key contemporary artists each has a specific focus: Christina Leslie brings humour and pathos to an investigation of her Jamaican roots; Megan Morgan has re-photographed family photos, revealing the similarities between her bi-racial ancestors; Dawit Petros explores the many permutations of the modern Canadian family; and Stacey Tyrell focuses on the sameness and difference that define personal identity.

Left: Kenneth Montague with the photograph "Sign" by Dawit L. Petros.

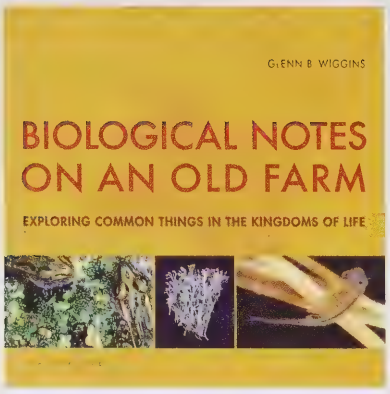
FA: Why was it important to exhibit this show in the Sigmund Samuel Gallery of Canada?

KM: The ROM gallery named for great philanthropist Sigmund Samuel features paintings of our national heroes (such as generals Wolfe and Montcalm), and depictions of Canadian history. But there is not a great deal of cultural diversity. I chose this gallery for our show because of the potential for dialogue with the existing artworks; the images confirm a diasporic presence that can no longer be ignored.

FA: Both *Position As Desired* and the El Anatsui retrospective are highlights of the ROM's Season of Africa. Is there a relationship between the two?

KM: Yes, certainly. El Anatsui has established a unique art practice full of innovative uses of both natural and manufactured materials. His work is contemporary yet there is always a historical reference. Similarly, the contemporary photographers in *Position As Desired* have built on the ideas around identity that were first examined by artists of a previous generation. Both shows celebrate a new approach to traditional media.

***Position As Desired* is on display until March 27, 2011. The exhibition is presented by Wedge Curatorial Projects and was curated by Kenneth Montague in collaboration with ROM ethnologist Silvia Forni.**



News
ROM Book Wins Silver Award

Biology work honoured in international competition

Royal Ontario Museum Press biodiversity classic *Biological Notes on an Old Farm: Exploring Common Things in the Kingdoms of Life*, by ROM curator emeritus Glenn Wiggins, has won the Silver Medal, Science, in the 2010 Independent Publisher Book Awards. Gold and Bronze went, respectively, to Yale University Press for *Paradoxical Life: Meaning, Matter, and the Power of Human Choice*, by Andreas Wagner, a professor at the University of Zurich, and to fine art books publisher Abbeville Press for *The Weeping Goldsmith: Discoveries in the Secret Land of Myanmar*, by Smithsonian curator and research scientist W. John Kress. Medalists were honoured at a gala awards ceremony in New York City.

From the Archives
Drawing on Nature

The "dean" of Canadian herpetology

The ROM has been home to some of Canada's leading natural historians. One legendary figure was Eugene Bernard Shelley Logier, known as the "dean" of Canadian herpetology. Born in Clontarf, near Dublin, Ireland, in 1893, he immigrated to Canada at age 13. He trained as an artist at the Ontario College of Art, and later his talent was encouraged by such notable visitors to his home as Tom Thomson and Arthur Lismer. Logier volunteered with the Royal Ontario Museum of Zoology in 1915 and was hired the following year as an artist.

Before long, he became responsible for the Museum's growing herpetological collections. By 1945, his herpetological expertise was such that he was sought by the Ontario government for a study on DDT in the animals of Algonquin Park. Two years later he was named assistant curator, and he continued his rise through the ranks to become curator in charge of the Department of Amphibians and Reptiles in 1959. He retired two years later.

The self-taught herpetologist wrote such well-known titles as *The Reptiles of Ontario* (1939) and *Frogs, Toads, and Salamanders of Eastern Canada* (1952). Their popularity was no doubt due in part to Logier's superb drawings. To this day, Logier's art continues to inspire: ROM curator emeritus Glenn Wiggins featured a number of Logier's vintage natural history illustrations in his 2009 book *Biological Notes on an Old Farm*.

ARTHUR SMITH is head of the ROM's Library and Archives.

Left: Hermit crab illustration by E. B. S. Logier. St. Andrews, NB, 1925.

News
Last Chance for Holiday Shopping and Terracotta Army Souvenirs

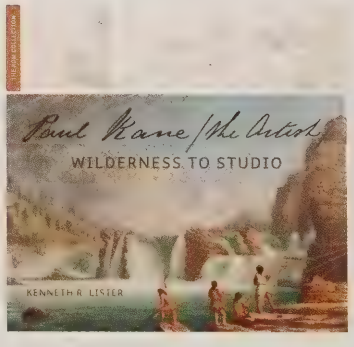
The ROM invites last-minute shoppers to pick up unique holiday gifts or souvenirs of the soon-to-close exhibition *The Warrior Emperor and China's Terracotta Army*. The ROM Museum Store and the Terracotta exclusive boutique are offering fine jewellery, home décor accent pieces, gorgeous publications, and an abundance of items celebrating Chinese history and culture at a wide range of prices.

Distinctive and unusual jewellery includes handmade cinnabar necklaces, rings, and cuffs as well as a striking selection of earrings fashioned from rocks and semi-precious gemstones. For those with a passion for entertaining and home décor, the ROM's collection of decorative tableware and reproductions of the terracotta warriors are sure to delight.

Extended Hours
From December 26, 2010, to January 1, 2011, the ROM Museum Store is open extended hours for holiday shopping. For details, go to **rom.on.ca/dining_shopping/index.php**

Book Shelf
Paul Kane/the Artist/: Wilderness to Studio

Paul Kane's evocative paintings of mid-19th-century Canada have become a treasured part of Canada's heritage. The ROM holds the world's largest collection of Kane's art: 100 oil paintings and 373 sketches. This lavishly illustrated coffee table volume is destined to be one of the most important books to be published in Canada this year. (See page 18 for an excerpt.) Royal Ontario Museum Press, 416 pages, cloth, $75.



Below: Published in 2010 to commemorate the 200th anniversary of Paul Kane's birth. Printed and bound in Canada

DECEMBER SPECIAL

During the month of December only, the ROM Museum Store is offering the book for the special price of $60. ROM Members receive an additional 10 percent discount. w rom.enssc.com p 416.586.5766

Eau de Joie

Are we parched for the joys of quenching an honest thirst?

BY JAMES CHATTO

During the run of the exhibition *Water*, try a water mocktail at c5. The ginger lemongrass presse features house-made ginger lemongrass cordial and sparkling San Pellegrino ($7).

When exactly did everyone get so obsessed by continuous hydration? Stand outside the Museum on a summer's day and half the people who pass are carrying plastic bottles of water. No board meeting can begin until all present have H_2O at their elbow. I'm sure there are sound medical reasons for walking around like a wet, heavy sponge but there's also an alarming side effect: we are starting to forget the primal pleasure of slaking a good honest thirst.

The famous mineral water brands are overjoyed to profit from all this, of course—but that's nothing new. It was in 1789 that the Marquis de Lessert, a man tormented by kidney stones, drank the spring water from a Monsieur Cachat's garden in Evian and announced he was cured. Cachat immediately built a fence and began selling his *eau* by the jugful. Eventually a spa, grand hotels, and a casino sprang up around the source and Evian's reputation was made. In 1898, Dr. Perrier did much the same with the naturally carbonated water that bubbled up near his home in the Languedoc. More recently, the Ritz-Carlton hotel in Manhattan took aquarian commerce to a new level of pretentiousness when it employed a water sommelier to recommend various bottlings to dinner guests. That helped spark a counter movement (since echoed in Toronto) in favour of good old municipal tap water—provided it is properly chilled.

And there's the point. Drinking water at room temperature is at best a duty. There's no pleasure in it at all. But chill it down and the element changes.

I have been addicted to thirst-slaking for many years. On scorching August afternoons in Greece when there is hard work to be done on our land and no sweat left in my shirtless body, I postpone refreshment for as long as possible, parching myself, knowing a brimming jug of ice-cold water is waiting for me in the fridge. The more brutal the labour the better, and when I can't take it any more, I climb the hill back to the house. The kitchen is pitch dark after the white dazzle of the day and the old stone floor is delightfully cool underfoot. If no one else is around, I drink straight from the jug, filling my body with water so cold it gives my throat frostbite. I don't know exactly what physical processes occur but I imagine my core temperature plummeting—the brain's unconscious relief at the prospect of rehydration—an endocrine rush and then a kind of blissful lassitude.

I've tried it with beer or Campari and soda, but water is best. Pure and simple. And it's not just me. See the dog at his drinking bowl after a good long walk. Those wasps swarming around a carelessly watered geranium sip and lift in ecstasy, darting back before the little puddle soaks into the hot stone of the courtyard. They are all our brothers in thirst.

Already a marketable commodity, fresh water is about to become the world's most prized resource, girt with moral and humanitarian issues. We must remember it's also a treat. o

JAMES CHATTO is a Toronto-based food writer and the editor of *harry* magazine.

Photo: Boris Yankov/iStockphoto.com

Navigating Rough Water

Why we can't agree on how to manage the world's supply of this precious resource

BY MARK KINGWELL

So there I was, in the basement rec room, eating crackers and watching *Star Trek* re-runs instead of doing my homework. And Dr. McCoy delivers the verdict on some hapless starship crewmen who have been vaporized into piles of crystal. Water, he informs an appalled Captain Kirk, "makes up 96 percent of our bodies. Without water, we're all just three or four pounds of chemicals."

In fact, adult human males are about 60 percent water, newborns about 75 percent. Either way, nothing makes the philosophical mystery of the mind-body problem more real than imagining your being reduced to a couple of handfuls of lab supplies. And not very valuable supplies, at that. "Without love, what are we worth?" Hawkeye Pierce muses in an episode of *M*A*S*H*. "Eighty-nine cents! Eighty-nine cents' worth of chemicals walking around lonely."

Love or water, you have to adjust for inflation. The chemical elements of a human body are today estimated to be worth about 6.25 Euros, or $8.75 Canadian, depending on body size and market fluctuations. Another few dollars can be garnered by selling the skin separately, but then you're off to the races with organ harvesting and the main point is lost. Which is: no water = no body; and no body = no being. We are, in the words of some later-generation *Star Trek* aliens, "ugly bags of mostly water."

Given all this, why are we so bad at managing this most precious of resources? Most of us can't even sustain good daily water regimes, systematically underhydrating ourselves even as we overeat. Bottled water, meanwhile, has become the icon of our environmental blindness: a good thing delivered in a disastrous vessel.

One problem is that we can't agree on what water is. Is it a commodity like pork bellies, to be bought and sold at market? Or is it a public good like fresh air, which is not allowed to generate rivalries, exclusions, and profits? Is it, perhaps, a basic human right on the order of freedom or respect, which ought to be protected by international law?

"Whisky is for drinking, water is for fighting over," Mark Twain said, as usual ahead of his time. Violent conflict over access to fresh water is no longer the stuff of science fiction, as riots and political upheavals in the Indian subcontinent and sub-Saharan Africa have demonstrated. Only 3 percent of the world's water is fresh, and three-quarters of that is locked away in polar icecaps and glaciers. Which means just 1 percent of the planet's water must be shared among the nearly 8 billion people who live here.

The stress on supply is already acute for 30 percent of the global population, who combine long-standing water shortages with high rates of population growth. Canadians, surrounded by our many millions of litres of clean water, should take note. Canada makes up just one-half of 1 percent of the world's population, but our country contains one-fifth of the world's fresh water, and 7 percent of all renewable freshwater resources. Our complacency will not survive the coming decades.

You and I can walk into our kitchens any time and the faucet will deliver a glass of drinkable water on demand. Often consumption is at far below real cost, because of flat pricing across municipalities: we all pay the same no matter how much we use. This is a luxury we hardly notice. Two thoughts: (1) drink up more often, for the sake of your own $8.75's worth of lab supplies; and (2) make sure you appreciate it every single time. o

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MARK KINGWELL is a professor of philosophy at the University of Toronto and the author most recently of *Glenn Gould* in Penguin's Extraordinary Canadians series.

Illustration: Bob Hambly

Guess Who's Coming Toward Dinner

This tiny fossil was perfectly adapted for grabbing a bite

BY DAVID RUDKIN

Q **I found this interesting fossil while splitting Middle Devonian limestone at Hungry Hollow, Ontario. It resembles a tiny tooth and I'm wondering if it might be from a placoderm fish.**
— Peter Lee, Burlington, Ontario

A Thank you for the link to your intriguing images. The unusual appearance of this miniscule 390-million-year-old fossil had us wondering at first if it might indeed be part of a placoderm, a peculiar group of armoured fishes known only from fossils . . . but we didn't think it was a tooth. Although rare placoderm fossils have been found in southwestern Ontario, these fishes did not have individual teeth. They actually used their jaw bones for cutting or crushing food.

Just looking at the photos, my colleagues and I thought the bumps on your specimen vaguely resembled the bumps, called tubercles, on the bony armour plates that shield a placoderm's head and trunk. But the mineral composition of these plates—hydroxylapatite, a form of calcium phosphate—gives them a characteristic look and texture. Your specimens seemed to lack the tell-tale appearance of this bone. When you sent your specimen to the ROM for further investigation, we confirmed our hunch—the fossil was un-bony in nature. Bottom line: not part of a placoderm, or of any other kind of Devonian fish.

After seeing the real thing under a microscope, it finally dawned on me that this was the *arthropod* equivalent of teeth! Arthropods are a staggeringly diverse and superabundant group of joint-limbed invertebrate animals—including trilobites, horseshoe "crabs" and their kin, crustaceans, insects, and myriapods (the centipede and millipede clan). I've been studying their fossils for the last 30 years and in all of them, the external food-processing system, which roughly corresponds to our jaws and teeth, consists of specialized pairs of jointed limbs. The feeding apparatus of all crustaceans includes one particular feature: mandibles, a pair of highly modified head limbs for biting and cutting food.

In some crustaceans, including those called the phyllocarids, the mandibles were relatively tough, strengthened by the mineral calcite. Such "jaws" may even have protrusions named "molar," "canine," or "incisor" in allusion to their toothy shapes and grinding or slicing functions.

As it happens, phyllocarid fossils have been found at Hungry Hollow, but like placoderm fish remains, they are quite rare. Because their carapaces and exoskeletons were unmineralized, unlike the "shelly" invertebrate fossils that make this area a veritable magnet for collectors, very special conditions are required for their preservation.

So, it turns out that your tiny fossil is a piece of the only components of phyllocarid anatomy that are mineralized and thus stand a slightly better chance of becoming fossilized—the mandibles.

I suspect that these crustacean "teeth" aren't all that uncommon at Hungry Hollow, but because of their small size and unfamiliar shape, they simply escape the scrutiny of most collectors. It's a testament to your fossil-finding skills that you were able to spot this little mandibular fragment among the other bits and pieces so typical of the area.

Thanks again for sharing your discovery. o

THE FOSSIL FACTS
PLACODERM FISH
Bothriolepis canadensis is one species of these extinct fishes. It could grow to a length of 25 cm. Peter Lee's fossil turned out not to be from a fish. Inset: This armour plate fossil, measuring 4 cm across, is from a different species of placoderm. It shows the characteristic bumpy texture.
PHYLLOCARID
Sea fleas like this species of *Nebalia* are modern-day phyllocarids. Measuring just 7 or 8 mm in length, this specimen is less than half the length of the complete mandible shown below. Peter Lee's fossil comes from the mandible of an extinct phyllocarid.
PHYLLOCARID MANDIBLE
Complete fossil phyllocarid mandible from Middle Devonian rocks of the Hamilton Group, Hungry Hollow, Ontario. This specimen measures about 20 mm across.
PETER LEE'S FOSSIL
Peter Lee's tiny fragment of a fossil phyllocarid mandible found in Middle Devonian rocks of the Hamilton Group, Hungry Hollow, Ontario.

DAVID RUDKIN is assistant curator in the Paleobiology section of the ROM's Department of Natural History.

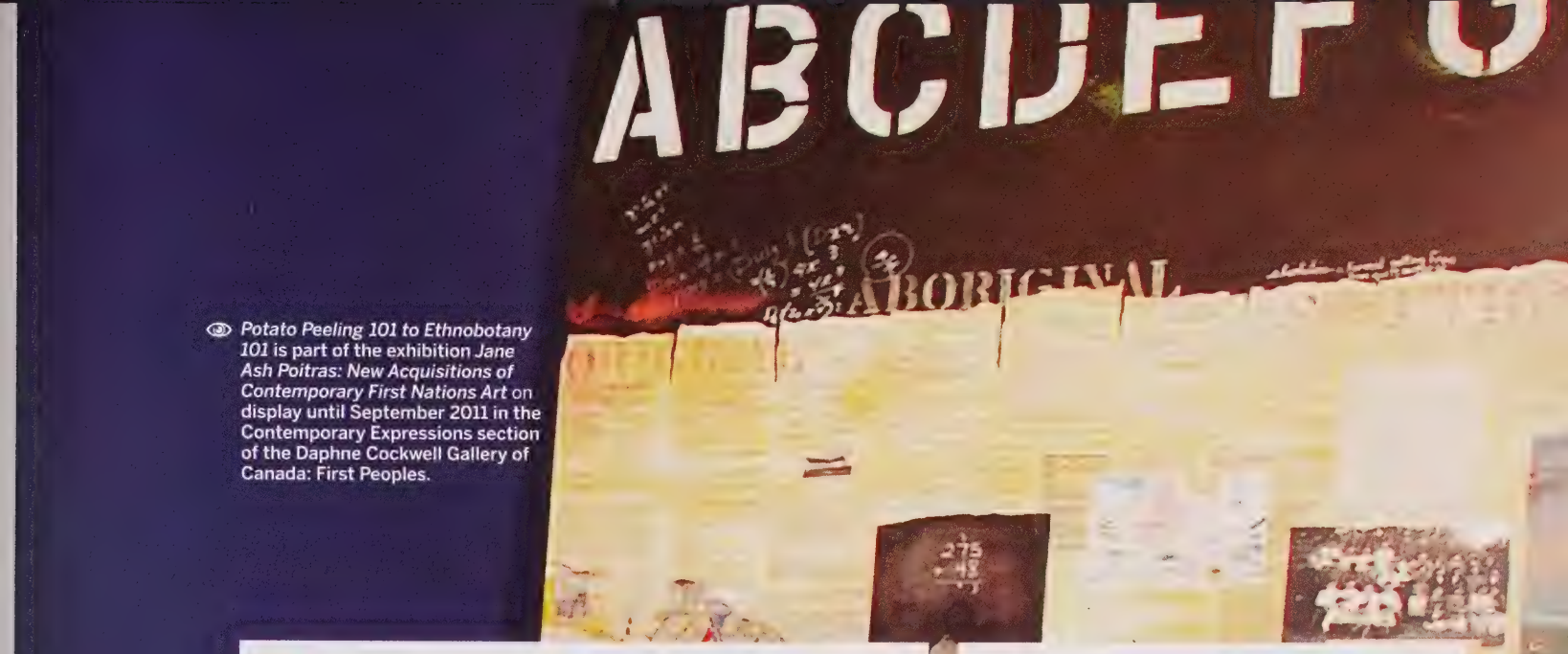
Images: Placoderm illustration: François Miville-Deschênes, Parc national de Miguasha–Sépaq. Sea flea, Museum Victoria. Phyllocarid mandible, Image courtesy J. Koniecki © from the J. Koniecki Collection. Mandible fragment, Peter Lee

In Full View

Should conservation work be conducted in the public eye?

BY HEIDI SOBOL

Conservator Heidi Sobol prepares the central cabinet of *Potato Peeling 101 to Ethnobotany 101* for display.



Potato Peeling 101 to Ethnobotany 101 is part of the exhibition *Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art* on display until September 2011 in the Contemporary Expressions section of the Daphne Cockwell Gallery of Canada: First Peoples.

There are a few givens when travelling to Italy: the splendour of the landscape and cultural institutions will overwhelm your preconceptions, the strict dietary rules one imposes under normal circumstances will be gloriously abandoned, and on more than one occasion, cultural destinations such as churches, museums, and monuments will be undergoing major conservation projects.

Peering up scaffolding, visiting tourists can often catch a glimpse of a conservator at work. Frescoes and sculptures usually in the shadows are brightly illuminated with broad-spectrum lights as, with a steady hand, conservators cautiously clean, repair, and inpaint under the eyes of curious onlookers.

But unlike a well-aged Barolo, the conservation experience isn't hard to find beyond Italy. You might come across it in any gallery or museum in the world. Occasionally, restoration campaigns are carried out behind hoarding, preventing contact between conservator and visitor. More often, though, contact is encouraged, and the inconvenience of scaffolding or other barriers is mitigated with informational posters, good sight lines of the conservator at work, and sometimes even interactive technology such as touch-screen monitors that describe the work being performed.

In an effort to formalize this interaction with visitors, some of the world's art galleries and museums are building "conservation theatres" in which viewers can observe in comfort as real conservation activities are performed. The Lunder Conservation Center, part of the Smithsonian American Art Museum, for example, allows visitors to view conservators at work in fully functioning labs through soundproof, floor-to-ceiling glass walls. The permanently installed lab allows conservators to publicly conduct dramatic treatments, such as tear repairs and reconstructions, in public but without distraction. This allows visitors the opportunity to see artifacts as conservators see them—as vulnerable and mutable objects.

At the ROM, when the newly acquired *Potato Peeling 101 to Ethnobotany 101* by Jane Ash Poitras arrived, it posed a conservation challenge that required a creative solution. Typically, works undergoing treatment are sequestered in the conservation labs. But with two paintings in this multiple-object piece each measuring nearly 12 feet by more than 9 feet, logistics had to take a front seat. Once through the doors of the loading dock, the only spaces large enough to accommodate the grand-scale pieces were the Museum's public galleries and corridors.

We decided that the necessary conservation work was minor enough to be completed within the painting's new home, the Daphne Cockwell Gallery of Canada: First Peoples. We seriously considered doing the conservation work in public view, but we knew it would not be terribly visually stimulating, a convincing reason for minimizing visual access. Unlike the transformative work conducted last decade in the ROM's Bishop White Gallery of Chinese Temple Art, where visitors could witness in situ cleaning and stabilization treatments, only minor structural modifications were needed on the Jane Ash Poitras piece. As well, visitors would not have a very good view because the conservation treatments required that the paintings lie flat.

Within the conservation community, the issue of whether to conduct active conservation treatments in the public eye is hotly debated. Fierce detractors use the term "fishbowl conservation"—they feel the pressure of being "on stage" inhibits them from conducting treatments that viewers will find uninteresting. On the flip side, promoters of the practice feel that it enables conservators to forge a new connection with the public, which in turn increases awareness of the importance of conservation. The simple act of viewing an artifact in an orientation or state other than its display-ready condition can have a profound effect on how viewers understand the object.

Although in the instance of the Jane Ash Poitras work, conservation treatment was not performed publicly, the ROM is no stranger to in situ conservation treatments. Conservators, technicians, and experts have worked publicly on both small- and large-scale ROM artifacts. From regular maintenance of objects on permanent display to initiatives such as the Maiasaur fossil preparation lab—which in the mid 1990s allowed visitors to watch as the fossil was painstakingly released from bedrock that encased it—in situ conservation is essential to the ROM's protocol of keeping the collection in stable condition. o

HEIDI SOBOL is the senior conservator of paintings at the Royal Ontario Museum.

In the Wake of Kane

ROM ethnologist sheds new light on Canadian art icon

BY GLEN ELLIS

Kenneth Lister
ASSISTANT CURATOR
OF ANTHROPOLOGY
Department of World Cultures

ROM & Academic Positions

2004–present
Assistant Curator of Anthropology
Department of World Cultures, ROM

2000
Assistant Curator and Head
Department of Anthropology

1999–2002
Adjunct Professor
Faculty of Graduate Studies,
University of Manitoba

1996
Assistant Curator
Department of Anthropology

1995
Curatorial Assistant and
Acting Curator-in-Charge
Department of Ethnology

1981
Curatorial Assistant
Department of Ethnology

1978
Technician
Department of Ethnology

Education

1996
Master's in Anthropology,
McMaster University

1976
Bachelor of Anthropology,
McMaster University

For Kenneth Lister, the door to a ROM art storeroom would prove to be a portal to a world that would intrigue, enchant, and some might say obsess the intrepid ethnographer for decades to come. Just out of university and working as a technician in the ROM's Ethnology department, he first became aware of the ROM's extensive collection of art by Paul Kane, the artist-adventurer who in the mid 19th century chronicled Canada's Native peoples, their customs and material culture.

The ROM's Anthropology section holds the world's largest collection of Kane's art—a hundred oil paintings and 373 sketches. Between 1845 and 1848, travelling by steamboat, canoe, York boat, and bateau, and by snowshoe and on horseback, Kane made two trips among the Great Lakes and from southern Ontario, across the western plains, and on to the Pacific coast. At the time it was thought that North America's Native peoples were vanishing, victims of assimilation and acculturation. Kane set out to document what he believed would soon be lost.

In the wilderness, he sketched in graphite, watercolour, and oils the details of the peoples and landscapes he encountered. Later, at his studio in Toronto, he used the sketches as the basis for his oil paintings, the grand canvases on which his fame is based. Some have contended that the oils are a romantic interpretation of what the artist actually observed. The argument attracted Lister's attention. "Having the almost unique advantage of daily access to the ROM's Paul Kane collection," he explains, "I began to compare the sketches and oil paintings in an effort to find Kane the ethnographer and Kane the artist."

He also compared settings in Kane's art with actual locations, following in the artist's wake—by boat and kayak in northern Ontario and by walking the maze of streets in Venice, Italy. In northwestern Ontario, he found not only the site of Kane's *French River Rapids* but also the eastern end of the French portage, lost to memory for more than a century after a dam was built there in 1872.

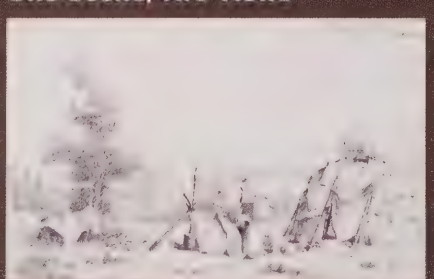
At the rapids, Lister wondered whether artifacts depicted in the painting might lie beneath the wild tangle of overgrowth. He later returned with an archaeological team and excavated the site, finding cauldron hooks and fragments of other artifacts that validated the painting and underscored the historical value of Kane's work.

Over the years, Lister has curated three exhibitions of Kane's art, but the ROM collection had never been exhibited or published in its entirety. As the bicentennial of Kane's birth, 2010 provided an auspicious moment to release the definitive work on the ROM's Paul Kane collection. Lister's *Paul Kane/the Artist/: Wilderness to Studio,* published by Royal Ontario Museum Press, charts Kane's life and discusses his art in its historical and ethnographic context.

So, to answer the question, is Kane an artist in the romantic tradition, rendering an idealized reality, or is he the astute voyageur-ethnographer, his art photographic memory? "In fact," concludes Lister, "he's both. The sketches contain a wealth of ethnographic information, as do the paintings, even if the latter are occasionally subject to poetic license. The book will give readers the opportunity to make their own comparisons." ○

GLEN ELLIS is head of Royal Ontario Museum Press and executive editor of *ROM* magazine.

One Scene, Two Views



A comparison of Kane's wilderness sketch and studio oil painting of an Ojibway camp.

Photo: Kenneth Lister, Annie Veilleux. Sketch and painting: Chippewa/Southeastern Ojibway, St. Mary's River. Sketch: *Ojibway Camp, Sault Ste. Marie*, 1845, 13.7 x 21.5 cm, ROM 946.15.21. Gift of Raymond A. Willis. Painting: *Sault Ste. Marie*, 1849–1856, oil on canvas, 49.0 x 76.3 cm, ROM 912.1.9. Gift of Sir Edmund Osler

ONTARIO

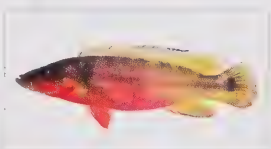
Mark Peck
TECHNICIAN
Ornithology

Working with volunteers, students, and staff from the Ontario Ministry of Natural Resources and Environment Canada, Mark Peck spent the last two summers conducting bird surveys along the coast of James Bay in Ontario. The southwest part of the bay is a globally important breeding and migration site for several birds, including endangered yellow rails and red knots. At night, team members surveyed coastal sedge meadows for yellow rails and during the day, they monitored red knots and other shorebirds and assessed habitat and food resources. So far, this ecosystem has remained relatively undisturbed, but recent mining and energy exploration may greatly affect it in the future.

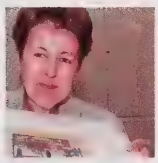
GUYANA

Hernán López-Fernández
ASSOCIATE CURATOR
Freshwater Fishes

In March and April 2010, Hernán López-Fernández visited the Berbice River in Guyana, the first-ever formal exploration of this river's fish diversity. More than 120 species were found. Several of these have been identified as new to science, and the ROM holds the only examples. This trip was part of a series of expeditions whose aim is to describe the incomparably rich fish diversity of Guyana. Next year, two more expeditions will simultaneously explore the Mazaruni and Cuyuni rivers in collaboration with the University of Guyana, the Smithsonian Institution, and Oregon State University.



SPAIN



Karin Ruehrdanz
CURATOR
Islamic Art

Participation in the panel "The Mongols and the Transformation of the Middle East" at the Third World Congress for Middle Eastern Studies brought Karin Ruehrdanz to Spain last July. She took the opportunity to become familiar with Islamic art collections in central and northern Spain and to visit the only Muslim palace preserved in these regions, the 11th-century Aljaferia at Saragossa. The splendidly decorated building continued to be inhabited by the Aragonese and Castilian kings after their conquest of Saragossa in 1118. Their adaptation and transformation of Islamic artistic heritage represent but one example of the cultural intimacy of Christians, Muslims, and Jews in medieval Spain.

INDIA

Deepali Dewan
CURATOR
South Asian Art

For the last seven years, Deepali Dewan's fieldwork has been the study of photographs from India in collections of archives and museums in Canada, the U.S., England, and India. Photography is a global art form that shapes how we see and think about the world around us. Many of the visual and textual primary sources that Dewan has been able to uncover shed new light on the history of photographic technology in India. This research has culminated in a forthcoming book on the early Indian photographer Raja Deen Dayal.

VIETNAM

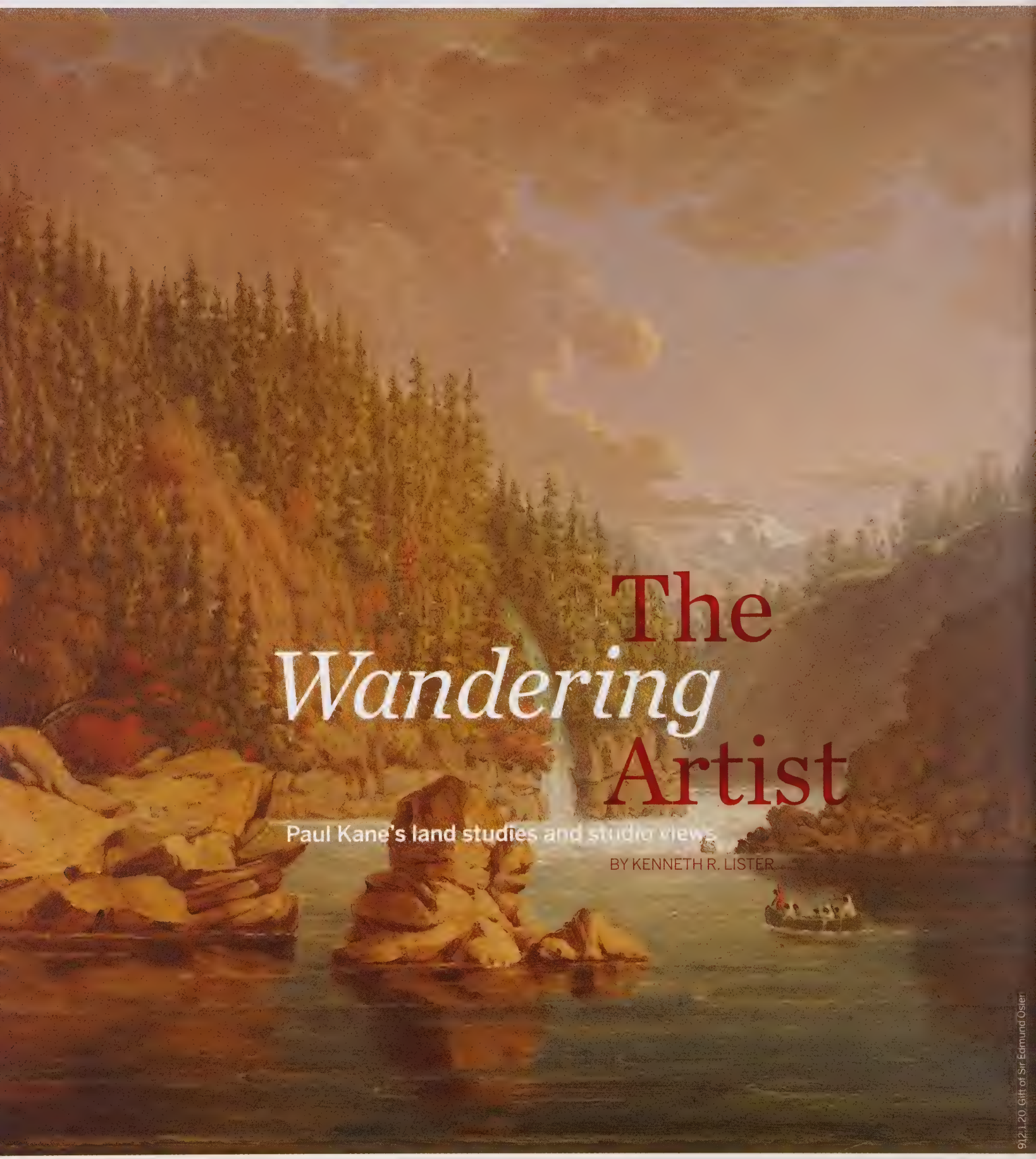
Bob Murphy
SENIOR CURATOR
Herpetology

Funded by the Chinese Academy of Sciences, I'm in a hot, sweaty hotel room in central Vietnam, much like the place seen at the start of *Apocalypse Now*. It's the rainy season and the electricity periodically fails/works. Our first campsite was littered with bomb fragments. Boulders scarred by battles—undoubtedly many people died here. This is fieldwork in a former war zone. The first night we found an unexploded 105mm artillery shell, but few animals. A nearby hill in the midst of forest grows only grass . . . Agent Orange still at work. Despite all, our trip likely documented at least four new species in the area, some of which may be new to science.

Where in the world are they?

The who, what, and where from our international curatorial team

Photos: Mark Peck, Jean Iron. Birds, Mark Peck. Hernán López-Fernández. Karen Alofs. Fish, Hernán López-Fernández. Aljaferia mosque, Karin Ruehrdanz. Bob Murphy and artillery shell, Bob Murphy



The *Wandering* Artist

Paul Kane's land studies and studio views

BY KENNETH R. LISTER

912.1.20 Gift of Sir Edmund Osler

By canoe, bateau, horseback, dog sled, and snowshoes, artist Paul Kane journeyed across North America in the mid-1800s, driven by a passion to produce a visual record of Native peoples, their customs, and artifacts. The ROM holds the world's largest collection of Kane's art. Two hundred years after his birth, the Museum honours him with a new book, *Paul Kane/the Artist/: Wilderness to Studio*. Herewith, an excerpt.

Fig. 1:
Paul Kane's studio view *Dalle des Morts, or the Rapid of the Dead* Hudson's Bay Company Brigade upper Columbia River; 1849–1856 oil on canvas; 46.0 x 74.0 cm

From Chapter One

While flying from Whitehorse, in the Yukon, to Vancouver a number of years back, I would occasionally glance down to the mountain ranges that parallel the Pacific coast. At the time, an exhibition at the Royal Ontario Museum (ROM) featuring Paul Kane's art, titled "Paul Kane: Land Study, Studio View," had just closed, and I was still preoccupied with thinking about this nineteenth-century artist and traveller. Looking down at that rugged landscape, I could not help but reflect on all those men and women from earlier times who struggled step by step and paddle stroke by paddle stroke through those seemingly impenetrable barriers of rock, trees, snow, and ice. As I sat there in relative comfort, passing over the vast ranges at a speed known to those travellers only in science fiction, I thought about Kane's two journeys across this continent between 1845 and 1848—by canoe, bateau, horseback, dog sled, and snowshoes. Driven by a passion to record the western landscape and Native peoples before European-style civilization stormed across the land, he faced challenges and overcame obstacles with a dedication we can all admire. . . .

Kane's art, in the form of wilderness sketches and studio paintings, is a significant contribution both to Canadian art and to the documentation of the continent's environmental and cultural history. Taking sketches in graphite, watercolour, and oil, he recorded the details of landscape and the particulars of cultural customs as he travelled. . . . The prevalent attitude of the day was that Native peoples were disappearing. His program was to sketch the details he witnessed, and then back in his Toronto studio work them up into more formal oil paintings. The style of oil painting, though, was dictated by the conventions of the day—the objective

Fig. 2:
Nine Buffalo Studies
North Saskatchewan River; September–October 1846
watercolour and graphite on paper; 12.3 x 16.7 cm

replaced with the subjective, representation replaced with embellishments for effect. The ROM's collection of Kane's art provides a window into this duality of his oeuvre, and this book presents his wilderness studies and his studio views that together lay before us the wealth of his legacy. Two hundred years have passed since Kane was born in Ireland in 1810, and in the year of his bicentenary, this book is also the ROM's celebration of his birth.

Kane was one of eight children born to Michael and Frances (née Loach) Kane. As far as is known, he was the only child in the family to express an early interest in art. In the *York* [Toronto] *Commercial Directory, Street Guide, and Register* for 1833–1834, he was listed as a "Coach, Sign, and House painter."[1] . . . Over the next two years he lived and worked in Cobourg, Ontario, painting portraits and possibly continuing on with his decorative painting career by working in the furniture factory of Freeman S. Clench. In Cobourg he became acquainted with the young Harriet Peek Clench, Clench's daughter. Many years later, she would not only become Kane's wife, but would also play a significant role in the administrative side of his career.

Fig. 3:
Camp Scene with Bark Conical Lodges and a Canvas Tent
Southern Algonquian (detail)
Manitowaning Bay, Manitoulin Island?; Late July–early August 1845
watercolour and graphite on paper; 13.7 x 21.5 cm

Images: Fig. 2. 946.15.90, Fig. 3. 946.15.32. Both gifts of Raymond A. Willis in memory of his mother, Emmie à Court ("Chelsea"), daughter of Allan Cassels and granddaughter of the Honourable G. W. Allan

In 1836, Kane left the north shore of Lake Ontario for the United States. There he painted portraits in such cities as Detroit, St. Louis, New Orleans, and Mobile. On June 18, 1841, he set sail from New Orleans and spent the next two years in Italy, France, and England in a self-directed study of European composition, architecture, and design. By April of 1843, he had returned to North America and was painting portraits in Mobile, Alabama, finally returning to Toronto in the spring of 1845.[2]...

As a travelled man, Kane would have been attuned to the social and political inclinations of his time—a time when Native peoples were being dispossessed of their lands and subjected to European values.... In June 1845 he began his artistic journey, focusing on the subjects of Native life and the North American wilderness and, as he writes fourteen years later, "determined to devote whatever talents and proficiency [he] possessed to the painting of a series illustrative of the North American Indians and scenery."[3]... After two journeys that took him as far as the Pacific Ocean, he arrived back in Toronto with more than 600 sketches in graphite, watercolour, and oil on paper.

Fig. 4:
Maude Cassels (1859–1933) was a daughter of George William Allan, Kane's principal patron. In the 1860s when Maude was a young girl, Kane was a frequent visitor to her "Moss Park" home in Toronto. In 1932 she wrote a reminiscence titled "Paul Kane." This rare manuscript, one of very few accounts by a person who knew the artist, is part of the ROM's collections and is published for the first time in *Paul Kane/ the Artist/: Wilderness to Studio*.

Maude Cassels (née Allan) date unknown

Fig. 5:
Cunnawa-bum
Métis (Plains Cree and British ancestry)
Fort Edmonton, North Saskatchewan River; 1849–1856
oil on canvas; 64.2 x 51.5 cm

Kane "sported the light fantastic toe" with Cunnawa-bum during the Christmas dance at Fort Edmonton in 1847. As he says in *Wanderings of an Artist*, he was taken by her beauty.

From Chapter Five

With sketches forming a visual record of his journeys and a substantial collection of artifacts to use as studio models, Kane turned his attention to his studio work and the development of formal oil on canvas and oil on board paintings.... The more composed views of the oil paintings would be the record Kane offered of the land he travelled, the people he met, and the events he witnessed.

The first major public exposure for his paintings was in the Floral Hall of the 1852 Toronto Provincial Agricultural Show, where he placed eight canvases. The response was enthusiastic. A reviewer for the *Anglo-American Magazine*[4] stated that "nothing short of the most intimate acquaintance with each subject could have produced the accuracy of detail with such striking effect of light and shade." Susanna Moodie, in *Life in the Clearings*, first published a year later, wrote:

> Eight pictures illustrative of Indian scenery, character, and customs by Mr. Paul Kane, would have done honour to any exhibition. For correctness of design, beauty of colouring, and a faithful representation of the peculiar scenery of this continent they could scarcely be surpassed.[5]

The effect of Kane's paintings at the time is partly the result of a Romantic philosophy of aesthetics prevalent among artists and intellectuals that was easily absorbed by the viewing public. Along with American painters Albert Bierdstadt, Thomas Cole, and John Mix Stanley, Kane worked in a period when the appreciation of a scene was based upon emotions.[6] When art generates the experience of astonishment, terror, power, or vastness, it can produce strong emotional responses and influence points of view. An image, written or pictorial, that excites ideas of danger or overwhelming grandeur also conjures the sublime, filling "the mind with great ideas," in the words of Edmund Burke, and turning "the soul in upon itself."[7] Stand before Kane's painting of Kakabeka Falls. Feel the mist and suffer the thunder below the cataract, where the power of the water and the magnitude of the falls instill fear—the scale intensified by your fellow small, awe-struck observers in the foreground.... This image of the sublime excites and stimulates the imagination.

Images: Fig 4. Private collection. Fig. 5. 912.141. Gift of Sir Edmund Osler

But art was not just about eliciting emotions in the face of raging prairie fires, erupting volcanoes, or stormy waters. Art was a "guide for how to see." [8] Paintings were composed in a "picturesque" style that, in Christopher Hussey's words, "accentuated visual qualities at the expense of rational ones." [9]... Nature needed to be tamed and presented in a balanced whole in which the viewer could visualize being part of a sublime world.[10] Consider *Red River Settlement*, where from our slightly elevated view the river draws us into the middle of the composition and out into the low-lying plains at the horizon. In the middle ground, Fort Garry on the right is balanced by the St. Boniface Cathedral on the left; the community's other buildings, including a windmill, appear on the same middle horizontal plane. In the left foreground is a shed with a cow, balanced on the right by a man poling a raft out in the river. These elements present a sense of harmony between the natural world and human society.

In April 1985, the ROM opened an exhibition, curated by Honor de Pencier and me, titled "'I Took His Likeness': The Paintings of Paul Kane," of thirty-eight oil paintings selected from the cycle completed for George William Allan, Kane's great patron. Christopher Hume (May 11, 1985), writing for the *Toronto Star*, referred to the paintings as a "unique record of 19th-century Canada." In the *Globe and Mail*, John Bentley Mays (April 20, 1985) expressed the same sentiment, and added the astute observation that if Kane were asked about discrepancies between his sketches and his finished paintings, he would "probably reply that the oil was more true, *because* it was an idealized and romanticized vision of reality." The exhibition did not include any of Kane's sketches, and Mays recognized the underlying premise—this was Kane's story as he would have wanted it told. Ramsay Cook, on the other hand, in a review in *Canadian Art*, [11]

Fig. 6:
Red River Settlement
Junction of the Red and Assiniboine rivers; 1849–1856
oil on canvas;
45.8 x 74.3 cm.

took us to task for failing to explore what he saw as a paradox between the title, "I Took His Likeness," and the missing sketches. But the paradox is only real from our contemporary perspective. Cook criticized the exhibition because without the display of the sketches, "we are left with a portrait of the Indian as 19th-century Canadians imagined him." Ironically, Cook's critique was indeed true—we were left with the nineteenth-century image of the Native—but that was the point. From a historical perspective, the title and the content of the exhibition were not a paradox at all; as Mays recognized, the oil paintings were Kane's truth—his record of their likenesses.

In that 1985 exhibition, included with each of the oil paintings was an excerpt taken from Paul Kane's book, *Wanderings of an Artist Among the Indians of North America*, published in 1859, just three years after he completed Allan's cycle of paintings. Comparison of the full cycle of one hundred paintings with the text of *Wanderings of an Artist* reveals clearly that the two belong together. Although through the careful research of

Fig. 7:
The Cackabakah Falls
Kaministiquia River; 1849–1856
oil on canvas;
51.0 x 71.0 cm

Images: Fig. 6, 912.1.23, Fig. 7, 912.1.17, Both gifts of Sir Edmund Osler

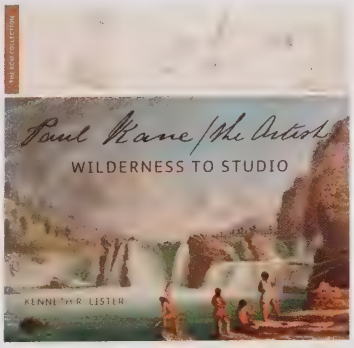
I. S. MacLaren[12] we are now aware that Kane benefited from the help of another writer, *Wanderings of an Artist* is nevertheless his "official" story and the paintings its illustrations. For the curator interested in the historical context of his subject, then, Kane presents remarkable insight. There is no paradox here, for this was his view, painted with his brush, written in words he published. However, the book was only one part of the "fruits" of his travels that he envisioned, as is clear from the preface to *Wanderings of an Artist*:

> I would gladly indulge the hope that the present work will not prove the sole published fruits of my travels among the Indian tribes of North America, but that it will rather be a mere illustration of the novelty and interest which attach to those rarely explored regions, and enable me to publish a much more extensive series of illustrations of the characteristics, habits, and scenery of the country and its occupants.[13]

Even while writing a major contribution to nineteenth-century travel literature and to the characterization of the country, he was unsatisfied. In *Wanderings of an Artist* the number of illustrations he could include was limited; he thus had his sights set on an additional volume that would celebrate his art to a fuller extent. Kane was unable to fulfil that goal.

This chapter is designed, in part, to honour his ambition. All of the one hundred oil paintings that formed the Allan collection are included in the following pages and ordered as Kane would have had them appear in *Wanderings of an Artist*. Included as well are the sketches and artifacts that he used for inspiration. We have before us, then, the view that Kane presented as his public record; but we also have the views sketched in the field and the artifacts collected that informed his art.

It is unlikely that Kane would approve of such public exposure of his sketches juxtaposed with his oils, allowing direct comparison. But the relationship of what he observed to what he formally presented is part of understanding Paul Kane. We want to enjoy the view that Kane himself presented, but we also want to be able to peel away the layers of convention to reveal the facts and the ideas that make up Kane's "truth." An associated part of his "truth" is written in the pages of *Wanderings of an Artist*, where he discusses the subject of almost every painting. Each of the paintings that follow is therefore accompanied by its appropriate passage—Kane provides the illustration as he also furnishes the context. After all, this is his story to tell. And it is one of the great stories of the nineteenth century. o



Paul Kane/the Artist/ is published by Royal Ontario Museum Press and is available in bookstores and online. Hardcover, 12.5" x 11", 416 pages, $75.

Special Price
During December 2010, the ROM Museum Store is offering the book for $60 plus GST (5%). ROM Members receive an additional 10% discount.
w **rom.enssc.com** p **416.586.5766**

In the Gallery
A selection of Paul Kane paintings and sketches can be seen in the ROM's Daphne Cockwell Gallery of Canada: First Peoples.

Wilderness and Studio Views
Fig. 8:
Fishing by Torch Light
Menominee
Fox River, Wisconsin;
mid to late
September 1845
oil on paper;
24.5 x 31.1 cm

Fig. 9:
Fishing by Torch Light
Menominee
Fox River,
Wisconsin;
1849–1856
oil on canvas;
45.7 x 73.6 cm

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Direct from the New Director

First attracted to the ROM by the diversity of its collections, director and CEO *Janet Carding* is determined to encourage a lively culture of innovation at the Museum

BY KELVIN BROWNE

Kelvin Browne, ROM's vice-president of Marketing and Major Exhibitions, sat down in September with Janet Carding, the ROM's new director and CEO, to chat about her first impressions of her new city and the Museum.

Kelvin Browne: What first attracted you to applying for the job as the ROM's director and CEO?

Janet Carding: The attraction initially was the ROM's collections. Their diversity appealed to me; I would have the opportunity to work with natural history, which I enjoyed in my previous role in Sydney, as well as the whole new area of cultural collections from across the world. In particular my experience in Australia gave me an interest in working with the cultural collections of their indigenous peoples; the equivalent at the ROM would be the First Peoples collections. I'm very interested in working with these communities and collections.

Once I visited the ROM, however, my perspective expanded. I saw the way the building was being used, all the programs that were going on, and the impressive network of support from volunteers, Members, Patrons, and Donors. It all added to my excitement about the possibility of working here.

KB: Now that you've been on the job for three weeks, what are your impressions of Toronto and the ROM?

JC: I was in Toronto in 2008 at a conference and I liked it then. My impression moving here now is that there is something quite distinct about a Canadian welcome. I haven't been welcomed in such a friendly way, and at the ROM in such a professional manner, in any other place I've gone. It's been a really positive surprise—not that people were unwelcoming when I moved to Australia—but it has been a much warmer welcome than I expected.

The second thing is that Toronto in the autumn is wonderful. It's a lovely place to walk around. I've certainly discovered that this is a diverse city; there are so many interesting neighbourhoods to explore. Unlike many cities, it's not just a centre where people work and then leave in the evening to go home. Toronto has a reputation as a livable city, and it's proving to be true.

KB: Your first impressions of the ROM?

JC: From afar, the ROM gives the impression of being a traditional object-based museum in an avant-garde shell. Seeing it up close, and getting to know the people here, I'm fascinated with how many of my new ROM colleagues are coming to me with ideas they want to try, new things they want to implement, which will help us deliver on our mission. I wasn't sure I would find a culture of innovation here. But the more I get to know the ROM, the more I see there is a real interest in experimentation. This is very positive and, over time, I'd like this aspect of the ROM to be more public, for the Museum to better communicate this spirit of innovation to visitors.

KB: How did you come to work in museums?

JC: It was almost a complete accident. (And I hear this from many people who work in museums—they come with the intention of working there a few months and stay for 20 years.) When I was an undergraduate in Britain, I began as a natural scientist. I then specialized in the history of the philosophy of science. When I left armed with my new degree, I recall one of my professors telling me that I'd never get a job because I wasn't a proper scientist.

I was determined to prove him wrong. After several weeks of studying the employment ads, I saw a job for the most junior level curator at the Science Museum in London. I thought, yes, I can do this job with my degree. I'm going to prove this man wrong and get the position. And I did. It was modest, but a good place to start. That's how I fell into it. But once I was there, I found it endlessly interesting, different every day, and it allowed for quite a bit of autonomy, and this appealed to me too.

KB: What did you learn in Australia about museums, and how will you use that experience at the ROM?

JC: In Australia, you're a long way from anywhere else and this makes you outward-looking. This is true in the museum world there as well. The people I was working with were always aware of what was happening internationally. They made the effort to get in touch with people and compensate for being geographically remote. As a consequence of this outward focus, they are constantly learning about new ideas and trying new ideas. There's a lot of innovation in Australian museums; many things happen there first.

A second thing: when I moved to Australia from a national museum in the UK, I became conscious that, while I came from a museum that was short of money (I've seldom come across a museum that isn't), I was humbled to discover that in Australia they were working with budgets about a third the size of ours in London, yet achieving state-of-the-art results. This was mostly because they excelled at being extremely creative within a limited budget. It was an important lesson, that tight budgets can lead to real innovation.

KB: Has anyone warned you about Canadian winters?

JC: Before I left Sydney, friends queued up to warn me—they wondered how I could go somewhere so cold! I'm not bothered by this and I've always been interested in trying new things. When I decided to move on from my job in London, what I decided for myself was that I wanted to work at larger museums with larger collections and international presence. I accomplished this when I went to Australia, and I'm doing it again by coming to Toronto. When you make this your goal, you have to admit to yourself that you'll be moving. It's what you need to do to have the chance to work at great museums like the ROM. ○

Photo: George Whiteside

"I'm fascinated with how many of my new ROM colleagues are coming to me with ideas they want to try, new things they want to implement, which will help us deliver on our mission."

COLD CALLING

BY DOUG CURRIE

Could it be that global warming is causing insects to migrate north? ROM scientists see for themselves.

Photo: Doug Currie, ROM

Cold front approaching the Churchill Northern Studies Centre, situated on the now decommissioned Churchill Rocket Range.

In the Arctic, the increase in annual temperature is almost twice that of the global average

In the far north, the anxiety is palpable. In recent years I've witnessed the worry people feel as they've begun to spot southern-climate insects in their midst. For some First Peoples communities in particular, it's been deeply unsettling to encounter unfamiliar insects, such as yellowjacket wasps and dragonflies, for the first time. But these are anecdotal reports, and we can only speculate what they might mean. There is no scientific research to document that southern insects have become established in the Arctic. It could be that some of them simply hitched a ride north with humans—in shipments of lumber or other materials sent from more southerly climes. But climate change is often seen as the more likely culprit.

It's no secret that climate change and its effects in the far north are among the most serious environmental issues threatening northern Canada. In the Arctic, the increase in annual temperature is almost twice that of the global average. What this will mean for Canada is important to gauge because climate change can have negative effects on Arctic flora and fauna, which in turn have implications for northern residents. So are we seeing climate-induced changes? Or are these introductions of insects accidental, as is common with household pests? In the summer of 2010, this is the question that I, along with colleagues from McGill University and the University of Prince Edward Island, set out to investigate.

The premise of our ongoing study is simple: insects and arachnids are by far the most numerous inhabitants of northern landscapes, and they respond more rapidly to temperature changes than do other organisms. Our approach is to revisit a series of sites that were sampled during the 1947–1962 Northern Insect Survey (NIS) —an unprecedented initiative that sampled diversity at 72 northern sites at a time when climate change was not yet a global concern.

We've selected 12 of the original NIS sites for re-sampling over two field seasons: four each in Canada's Arctic, Subarctic, and northern Boreal eco-climatic zones. Our goal is to link data from the original NIS with that from our own field studies in 2010–2011. Comparing the results will allow us to document change and adaptation of northern arthropods over a half-century, and will also provide the basis for calculating how rapidly arthropods migrate north in response to a warming climate in the future. Such data will be of value to ecologists and wildlife biologists, who are trying to create a model of the effects of climate change on northern organisms.

To find out whether change has really occurred, rather than simply extrapolating from anecdotal reports, we are working to produce rigorously collected data that will give us clear answers. Some insects are of great concern: biting flies can harass both resident and migratory birds and mammals. But, more ominously, many southern species of biting flies carry parasitic diseases that can weaken or even kill their hosts. A better understanding of northern migration will be one piece of the puzzle that ecologists and wildlife biologists will use to assess the risks to Arctic organisms, which may eventually inform conservation planning.

Left: A field crew from the original Northern Insect Survey, taken during the summer of 1947 in Churchill, Manitoba.

Left: The Churchill, Manitoba, field crew from 2010 (from left to right) graduate students Patrick Schaefer, Anna Solecki, and Jana Aker. On the far right is "bear monitor" Carley Basler.

Photos: 1947 field crew, CNCI, Ottawa. 2010 field crew, Doug Currie, ROM

Low-lying fog shrouds a black spruce grove near Churchill, Manitoba.

INSECT ASIDES. Stories from the field

BY ELAISHA STOKES

If you've never been to Churchill, Manitoba, you might believe that Canada Day is the perfect time to visit. Churchill, after all, is at the frontier of Canada's vast north, perched on the western shore of Hudson Bay at 58 degrees latitude. So yes, you might believe it's the perfect place to celebrate our nation's birthday. But as I sit underneath a midnight sun looking out at Hudson Bay, a frigid Arctic wind biting at my neck, I'm thinking it's not. It's July and I'm dressed in a winter parka.

Of course being here is worth it anyway. I'm here on assignment. My task: to follow—and film—Dr. Doug Currie on his expedition to re-sample insect diversity at some of the same sites as the historic 1947–1962 Northern Insect Survey. Over the next week Dr. Currie and his team will collect thousands of insect specimens. I will be there, camera in hand, to document their adventures and scientific discoveries.

As a video producer with the ROM, I'm used to travelling to exotic locations to film our scientists in the field, but Churchill is determined to put me to the test. This is, after all, a film documenting flesh-biting bugs. Hardly the Muskoka-style summer retreat I'd had in mind. In total I'm spending six days at the Churchill Northern Studies Centre, built around the Churchill Northern Rocket Range station once used by NASA. Remnants of steel rocket launchers dot an already lunar-like landscape of lichen and moss. I have to remind myself that we are shooting a nature documentary, and not a sci-fi thriller.

Days in the field are long, cold, and wet. I'm told it's an uncharacteristically warm summer, but dressed in seven layers, I find that hard to believe. Meticulously, Dr. Currie and his team collect their specimens, sorting and cataloguing for hours. The thrill of scientific discovery is brilliant, to be sure, but bringing that to life on the big screen can pose a challenge. Thousands of bugs swarm every exposed piece of skin, so we don bug jackets that look more like space suits. I spend half my time looking over my shoulder for big, white moving dots. Those would be polar bears, which I'm told have started coming off the ice weeks earlier than expected. We never do see any at close range, and I must admit that for this, I am somewhat relieved. Something tells me my video camera would make for a lousy means of self defence.

Back in Toronto I hit the editing suite. Dozens of hours of footage have to be reviewed to create a film that will probably run no longer than 10 minutes. In many ways, the filmmaking adventure echoes that of scientists coming home from the field: the work has only just begun.

Left: The most northerly sampling site was Lake Hazen on northern Ellesmere Island, Nunavut. The area surrounding Lake Hazen is considered to be an "Arctic oasis," with warmer and lusher conditions than is typical of sites north of 80°N latitude.

Left: Biting flies are among the most conspicuous members of the northern entomological community. Bug jackets offer protection from hordes of bloodsucking mosquitoes, black flies, and tabanids.

ELAISHA STOKES is the story/creative producer for the ROM's Life in Crisis: Schad Gallery of Biodiversity.

Photos: Spruce grove, Doug Currie, ROM. Lake Hazen, Donna Giberson. Biting flies, Doug Currie, ROM

NET GAINS. 5 ways to trap arthropods

Because insects and other arthropods exhibit an astonishing variety of habits and lifestyles, researchers use a variety of ways to collect them. What follows are some of the methods our team used to document arthropod biodiversity in northern Canada.

1 2 3 4 5

MALAISE TRAP

Imagine a large rain poncho held up with a pole and you'll have an idea of what a Malaise trap looks like. Effective for catching virtually any kind of flying insect—especially wasps and flies—the trap is constructed of fine mesh that usually has a black centre panel and a white roof. Typically, when flying insects collide with an obstruction, in this case the trap's vertical panel, they walk in an upward direction. At the highest point of the trap the upward-moving insects are funnelled into a collecting vessel. A jar containing alcohol or some other killing or preserving agent sits at the bottom of the collecting vessel, and the trapped insects eventually fall to their deaths.

One of the great advantages of the Malaise trap is that in most locales it can be left unattended for a week or two. In Canada's north, the swarms of flying insects were so dense that traps had to be checked much more frequently.

YELLOW PAN TRAPS

These simple traps work on the principle that many flying insects are attracted to the colour yellow. At each of our field sites, we would set out a series of these shallow bowl-shaped traps in the same configuration (for statistical reasons), and fill each with propylene glycol—a fluid that kills and preserves insects. This organic compound has the added benefits of low toxicity to birds and mammals and a much slower evaporation rate than alcohol or water. Adding a few drops of industrial detergent eases the surface tension so that insects descend quickly to the bottom of the bowl. While yellow pan traps are extremely effective at capturing bees, wasps, hover flies, and many kinds of plant bugs, they require frequent checking—especially during rainy periods when the traps are susceptible to flooding.

SWEEP NETS

Entomologists typically keep a variety of insect nets in their arsenal, but sweep nets proved to be the most useful for our northern fieldwork. The bag portion is rather more robust than is typical of "butterfly nets," making the sweep net ideal for gleaning insects from grasses and shrubs. Many northern insects rarely stray from the vegetation they live on, so our sweep nets captured many species that rarely (if ever) turn up in Malaise traps.

PITFALL TRAPS

The in-ground pitfall trap offers an effective way to collect ground-dwelling arthropods such as spiders, mites, millipedes, and centipedes. It is also the best means of capturing ground-dwelling insects that have lost their ability to fly—a relatively common phenomenon among northern-adapted insects. To create a pitfall trap, we dig a small plastic cup into the soil so that the lip is flush with the ground and place a second cup inside—this one half-filled with a preservative. A plastic roof supported by four spikes is then positioned above the trap within a few centimetres of the opening. The roof keeps the rain out, ensuring that pitfall traps are not as susceptible to flooding as yellow pan traps. Every few days we harvested our catch by decanting the contents of the traps through a small sieve.

AQUATIC D-FRAMED NETS

Designed for use in shallow ponds and streams or for sweeping over aquatic plants, the aquatic D-frame is named for its characteristic shape. The straight side of the "D" shape is useful for holding this net flush against the bottom of a body of water where aquatic insects can be captured. The top part of the net that surrounds the frame is made of heavy-duty canvas with a trailing end of fine mesh attached. In ponds and lakeshores, the net is swept through bottom sediments or over submerged vegetation, but in streams and rivers, collectors typically hold the net downstream from where they are standing and use their feet to disturb the streambed, dislodging aquatic insects so that they're swept by the current into the net.

Photos: Malaise trap: Doug Currie. Yellow pan trap: Donna Giberson. Sweep net: Chris Buddle. Pitfall trap: Chris Buddle. Aquatic D-framed net: Doug Currie

Right: A curious polar bear approaches to within 70 metres of the Churchill field crew, before ambling off into a nearby willow thicket.

During the 2010 season, we dispatched field crews to six of the twelve sites chosen for study—all in northeastern Canada. Two teams of four researchers worked in parallel, sampling the northern Boreal sites first, and working their way north to the Subarctic and then the Arctic sites. In this way, we were able to collect insects at about the same period of development after snowmelt in each zone.

I had the privilege of leading a team of four entomologists to Churchill, Manitoba—the "Polar Bear Capital of the World." Churchill is a mecca for biologists because it is one of the few northern communities blessed with a world-class research facility. Because the Churchill Northern Studies Centre provided us with a state-of-the-art lab and comfortable accommodations, we were well equipped to concentrate on our two-week sampling program.

To collect insects, we used a variety of standardized techniques and equipment (see Net Gains, page 30). The yellow colour of one type of trap—the aptly named yellow pan trap—is a significant attraction for many insects, and during our time in Churchill these traps captured thousands of specimens. But they also attracted the attention of some unwanted visitors. One July morning, we arrived to find a sow polar bear and her two cubs ambling in the general direction of one of our trap lines. Sure enough, we later discovered puncture marks from the cubs' razor-sharp teeth in our overturned traps. On another occasion, it was ravens making mischief—we caught them flipping over the traps. Such is life conducting a study in the wilds of northern Canada.

Bear- and bird-induced sampling errors notwithstanding, our entomological collections from Churchill and the other northern sites could contribute valuable new insights into the tempo and type of faunal changes in northern Canada.

Most of our 2010 collections have yet to be analyzed and we return north next summer to sample the six western sites. Tens of thousands of specimens remain to be studied before we can draw conclusions. Still, we have already found at least two examples of insects occurring well north of their previously known range. Whether such discoveries are freak occurrences or the vanguard of a southern invasion remains to be seen.

FIELD SITES

2010

Northern Boreal
Goose Bay, Labrador
Moosonee, Ontario

Subarctic
Schefferville, Quebec
Churchill, Manitoba

Arctic
Iqaluit, Baffin Island
Lake Hazen, Ellesmere Island

2011

Northern Boreal
Yellowknife and Norman Wells, Northwest Territories

Subarctic
Ogilvie Mountains, Yukon Territory, Kugluktuk, Nunavut

Arctic
Banks Island, Northwest Territories, Cambridge Bay, Nunavut

Above: The Northern Insect Survey localities surveyed 1947–1958 inclusive. Red dots represent sites from the original survey.

Right: Hazen camp was established on the northern shore of Lake Hazen in 1957. This remote, hardscrabble facility was home to the Ellesmere Island field crew for two weeks in July 2010.

Photos: Polar bear, Doug Currie. Hazen camp, Donna Giberson

Spotlight on Herpetology

How we collect snakes and amphibians has not changed for centuries, but once back at the lab, today's taxonomy is like *CSI*

BY AMY LATHROP

Assistant curator Ross MacCulloch looks over the diversity of species documented the previous night. These specimens will be curated by the ROM in perpetuity and made available to researchers around the world.

Right:
Dipsas variegata, a highly adapted colubrid snake, moves about in the trees to satisfy its specialized diet, snails.

Almost swallowed by darkness, I systematically scan the dense vegetation for signs of life, starting at a tree trunk and moving up the large limbs to the branches high in the canopy. The single beam from my 6-cell Maglite carves through the forest one tree at a time. I have my snake hook at the ready, and my backpack is filled with water, collecting bags, an aquarium net, and containers for collecting tadpoles. I can't forget to train my beam down on the forest floor, where leaf litter, logs, and rocks make good hiding places for my friends.

Fieldwork and museums go hand in hand. The ROM's natural history collections are all about documenting the world's diversity. Very rarely these days do we receive shipments of specimens. To enhance our collections and knowledge of this diverse life, we must go out and meet it face to face.

For herpetologists, fieldwork begins at night. Amphibians and most reptiles are nocturnal, so when the sun goes down we set out in search of these furtive forest dwellers. We also keep an eye out for those lizards and snakes that sleep at night, though they sometimes elude us—the slightest movement of the very pliable tips of branches they sleep on alerts them to danger. Depending on the location, time of year, and weather conditions, our night searches can be action packed—or longgg and quiet, leaving plenty of time to ponder life's important questions.

On really slow nights I often try to think of ways that technology might improve our collecting success—but herpetology is a hands-on discipline. Because reptiles and amphibians are ectothermic (they get their warmth from the environment), we are not able to take advantage of technologies used by mammalogists, such as infrared radiation, which identifies heat-generating objects. With few exceptions, there really are no methods to attract reptiles and amphibians. And although I once caught a very rare gliding gecko in a bat net rigged in the forest canopy, this passive trapping method is not nearly as effective for herpetology as it is for many of the other *ologies*. Each of our discoveries takes considerable effort. When it comes to collecting, herpetology has not changed since the early 20th century when ROM herpetologist E. B. S. Logier was walking the forests (see "Journal," page 10).

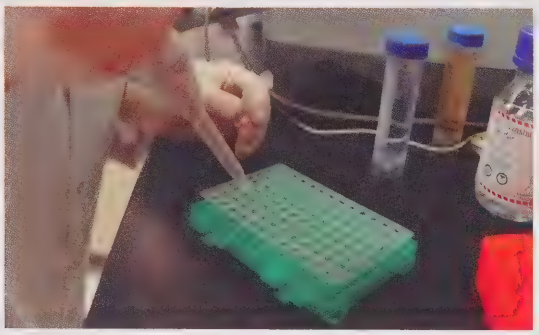
It's the techniques we use to identify specimens that are now very different. Long before Linnaeus came along in the 1700s and introduced the two-word Latin naming system we still use today, taxonomists described species according to their "essences," a metaphysical approach based in Aristotle's writings. Scientists used as few as one or two characteristics to differentiate a species from all others. Sometimes these suppositions were correct, but since the approach does not take into account evolutionary processes, more often than not the conclusions fell short.

Above:
Hypsiboas roraima, the Roraima treefrog from Guyana comes out from hiding as the evening sets in.

Photos: Amy Lathrop

Backyard Biodiversity

Life in Crisis: Schad Gallery of Biodiversity



Though it was not very scientific, I can appreciate the approach. Sometimes you find a frog or lizard that looks similar to a known species, but when it's in your hand, its head slightly cocked and looking you right in the eyes, something about it strikes you as different. Sometimes putting your finger on this "difference" can be tough. And while scientists have for centuries been using an entire suite of characters to define each unique species, just looking at aspects of an animal's body is sometimes not enough to make a definitive conclusion. That's where the miracle of DNA comes in.

For each animal we sample, we carefully document where in its habitat it was found, and we note the location (with GPS). We photograph each of the specimens, which sometimes number in the hundreds, and take a sample of tissue or blood from each. Some geckos willingly give up their tail for the cause, via an anti-predator defence called caudal autonomy. If we don't require a "voucher specimen"—a preserved specimen for our collections that represents that species at that location—we release the animal back into its habitat. In instances where a species is quite common and we have enough examples from the location, or is exceptionally rare and/or legally protected, we do not take specimens.

Once we return to the ROM from a field trip, the divergence between 20th-century and 21st-century herpetology becomes considerable. We still visually examine each specimen in great detail, often under a microscope, noting body proportions, colour, and scale patterns—just as herpetologists have done for centuries. But after this preliminary investigation, what happens is much like an episode of *CSI*.

From each tissue sample taken in the field we "read" a specific segment of mitochondrial DNA using a DNA-based identification system called DNA barcoding. Every species has a unique barcode. DNA can reveal cryptic species (those that look almost identical, yet genetically are very different) and it can also allow us to correctly assign individuals that look quite different but are actually the same species. It's a quick and easy way to take the guesswork out of identifying the "essence" that Aristotle and others were trying to put their finger on.

Other DNA methods allow us to reconstruct evolutionary relationships—how different species are related to one another. DNA can even identify the geographic boundaries of a specific breeding population as well as the physical barriers to its movement within the region (such as mountains, water, even roads). Even if these barriers are no longer around today, they may have been exerting their influence on a population for thousands of years and the effects can still be revealed by examining the genetics of a modern-day population. ROM herpetologist Dr. Robert Murphy, for example, found an unexpected genetic break in what seemed to be a continuous population of side-blotched lizards along the Baja California peninsula. What he discovered was that about a million years ago, a seaway crossed the peninsula there.

Just as a crime scene can be recreated long after the fact, DNA can help to recreate the ecological scenarios millions of years back in time.

Since Logier's retirement as head of herpetology in 1961, when the ROM held about 7,000 specimens, most of them Canadian, the Museum's herpetological collections have grown considerably in importance to researchers around the world. Today, under Murphy's supervision, the collection now numbers nearly 100,000—the largest tissue collection of reptiles and amphibians in Canada, and considered among the top 20 in the world.

But our motto is still quality over quantity. We have specimens from extremely isolated locations, habitats that no longer exist, countries that are far too risky to visit, and species that have become extremely rare today, or even locally extirpated, such as a timber rattlesnake collected in 1941, the last of its kind to be found in Ontario.

The complete database of our specimen records is available online, and much like searching for a desired book on Indigo.ca, researchers can search by species or by location for available material. If we have the specimens they need, just as a library would loan a book, we send the specimens out for study. The contents of our collections are just a click away. Just like everything else, herpetology has gone global. As biologists work to understand the Earth's biodiversity, no country is too far away, and no border can bar access to existing data about the world's snakes and amphibians. And to think it all begins with a solitary searcher and a flashlight. o

Left: Tissue samples taken in the field are brought to the lab for DNA-based research.

AMY LATHROP is a technician in the Herpetology section of the ROM's Department of Natural History.

Below: Kristen Choffe, the ROM's molecular technician, prepares samples to be put on the automated DNA sequencer, funded by the Schad Gallery of Biodiversity Research Fund.

Into the Wild

Liven up your space with the spirit of Africa

BY DENISE DIAS

Exotic pelts, plumes, and prints—fashion designers such as Christian Dior, Gianni Versace, and Karl Lagerfeld have prominently used bold animal prints, ragged furs, and colourful feathers in their recent runway collections to express a wild sense of femininity. Similarly, interior designers are using animal-inspired home décor items and textiles to enrich and warm a space.

A playful pop of classic cheetah print or a faux fur pillow can add an interesting graphic element or a luxurious yet fun feel to any room. Here are a few chic items from our ROM boutique that will bring a touch of the wild to your home.

Keep your eyes peeled for new items that will hit boutique shelves this winter and join us as we celebrate a Season of Africa at the ROM with thought-provoking exhibitions and events inspired by African art and culture, including *El Anatsui: When I Last Wrote to You about Africa*, on display until February 27, 2011.

DENISE DIAS manages communications for the ROM Governors Office. She has contributed to *Toronto Life*'s style section and the *Toronto Star*'s living section.

AFRICAN WALL MASKS
These decorative wooden art figures of giraffe and zebra faces would make an adventurous addition to any child's room or creative space **$16.99 each**
Why we love it! Fun and functional, these masks are authentic art [illegible] hand-carved [illegible]

HAND-CARVED MAMMOTH
A small treasure to adorn your office desk or library, this gorgeous figurine of a mammoth will remind you of long-extinct species and ancient worlds. **$29.99**
Why we love it! Who doesn't love a mini-mammoth?

SAFARI SALAD BOWL & SERVERS
Handmade in South Africa, this wooden salad bowl features a leopard and zebra pattern etched on multi-hued wood. **$49.99**
Why we love it! It's perfectly paired with these wooden elephant salad servers. **$19.99**

All items listed on this page are available at **ROM Museum Store**.

Store Hours: 10 am to 6:30 pm, except Friday 10 am to 10 pm
Kids Store: Monday to Sunday, noon to 4 pm. Check out our online boutique at **store.rom.on.ca**.

ANIMAL EGG STONES
These colourful Kenyan egg stones can be used as ornamental paperweights or decorative objects. **$6.99 each**
Why we love it! Each one is a completely unique piece of handmade art.

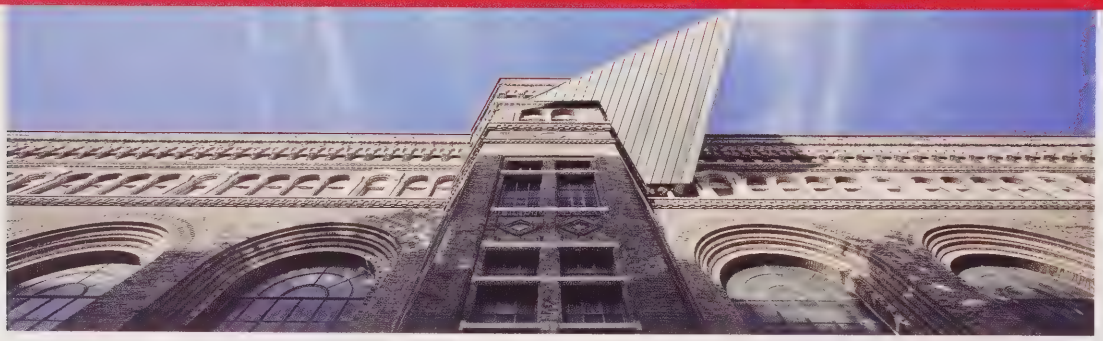
MONGOLIAN LAMBSWOOL PILLOW
Add a luxe accent and touch of drama to your bedroom or sofa with this striking black lambswool pillow. **$59.99**
Why we love it! Incredibly soft and comfortable, lambswool is also a highly durable and environmentally friendly natural fibre.

STACKED ANIMAL SCULPTURE
Lions and zebras and elephants, oh my! This whimsical stacked animal sculpture illustrates the beauty and diversity of African wildlife. **$34.99**
Why we love it! It's perfect for the animal lover who just can't choose a favourite

FOR OUR

members

The latest offers and information



ROM MEMBERS' MESSAGE

As You Like It

Membership for Your Lifestyle

With the festive season upon us, we hope you will visit the Museum when it's decked out in its holiday best, with holiday performances and themed activities for families. This is also a time when many people start thinking about their plans for the coming year. The ROM's Membership Department is no different: we have a few resolutions of our own for 2011.

Over the past two years, the ROM has been working with New York–based strategic marketing consultants LaPlaca Cohen. As part of that effort, we commissioned a comparative analysis to measure just how well we are doing compared with our peers. The consultants evaluated the ROM's membership offerings against those of similar museums in cities of similar size across North America.

The results—we're doing well. But we'd like to do better still. One way in which we plan to use the consultants' findings is to improve communication with our Members by recognizing the diversity of the membership audience. Not all Members are looking for the same things from their Museum experience. Families often like to hear about hands-on activities or free reciprocal days while seniors may be more interested in daytime lectures and tours. Some long-term members who might not visit the ROM as often as they used to still want to support the Museum.

Our aim is to communicate with all membership segments—empty nesters, young professionals, seniors, students, and families—in the way that suits them best, and using the kind of communication they prefer—whether it's e-mail, telephone, or regular mail. But to be effective, we need to know more about our Members, so over the coming months, we'll be asking about you and what interests you most.

We are also in the process of reviewing membership benefits to better engage our Members. Recently, we've increased guest privileges for Circle Members, giving them more flexibility with who they can bring into the ROM.

We're expecting that these improvements will make ROM membership even more valuable. As always, we welcome your feedback. Feel free to contact me directly at **richardt@rom.on.ca**

Wishing you all the best for the holidays.

RICHARD TRUPKE
MANAGER, MEMBERSHIP DEPARTMENT

PS: The coming year also marks the first time the Museum has ever offered three blockbuster exhibitions in a 12-month period. The soon-to-close *The Warrior Emperor and China's Terracotta Army* will make way in 2011 for two upcoming shows *Water: The Exhibition* and *Maya*. Members receive unlimited free admission to all three shows.

Coming Soon!
Exclusive Members' Presentation on *Water: The Exhibition*. Prior to the opening of the exhibition on March 12, 2011, Members will be offered a special presentation. Check back with us in late January for dates and times. w **rom.on.ca** or p **416.586.5700**

LAST CHANCE

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY
ROM MEMBERS RECEIVE UNLIMITED FREE ADMISSION.
ONLY UNTIL JANUARY 2, 2011.

MEMBER INFORMATION

MUSEUM MEMBERSHIP RATES
Individual: 1 year $97; 2 years $172
Family/Dual: 1 year $149; 2 years $269
Non-Resident: 1 year $102; 2 years $183
Student: $54
Explorers: $15 (in addition to ROM Membership)
Curators' Circle: $189
Museum Circle: $323
Director's Circle: $626
Young Patrons' Circle: Single $600; Dual $1,000
Royal Patrons' Circle: $1,500+

TELEPHONE NUMBERS
Membership Services: 416.586.5700
Switchboard: 416.586.8000
Bell Relay Service: 711
School Groups: 416.586.5801
Museum Volunteers: 416.586.5513
ROM Museum Store: 416.586.5766
c5 Restaurant/Lounge Members Reservation Line: 416.586.8095
Donations: 416.586.5660

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each. If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or at 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed below and we will have your number removed from our list.

Membership:
416.586.5700
membership@rom.on.ca
rom.on.ca/members

Terracotta warrior © Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, 2009. Ceramic. Brendan Tang, Manga Ormolu 2.0-i, 2008, ceramics, mixed media, 35.5 x 24.1 cm, collection of the artist. Photo in the Life in Crisis: Schad Gallery of Biodiversity: Paul Orenstein

Terracotta Ticketing for ROM Members

All Members receive unlimited free admission to *The Warrior Emperor and China's Terracotta Army*. Member tickets may be reserved online or at the ROM Membership Desk. To guarantee the best selection of dates and times, Members are encouraged to reserve tickets early.

Book your tickets today at **rom.on.ca/terracottaarmy**.

Join Today

Not a Member yet? If you join the ROM today, you receive unlimited free admission to *The Warrior Emperor and China's Terracotta Army*, as well as many other membership benefits. For more information or to join: w **rom.on.ca/members** or p 416.586.5700.

Gardiner Museum

2-FOR-1 ADMISSION FOR ROM MEMBERS

Until December 31, 2011, ROM Members receive 2-for-1 admission at the Gardiner Museum plus a 10% discount at the Gardiner Shop. Please present valid ROM membership card(s) at the Gardiner Museum admissions desk.

ROM Friends

Friends are a variety of affiliate groups within Museum membership. Each group offers extras beyond ROM membership, including special newsletters, invitations to programs and events, and exclusive Friends discounts on selected programs.

With eight groups spanning a great spectrum of the arts and sciences from around the world, you're bound to find a group that interests you! Available only to ROM Members. For more information: w **rom.on.ca/friends** or p 416.586.5700

South Asian Heritage Day

SATURDAY, FEBRUARY 26, 2011
10 AM TO 4 PM

Admission free for ROM Members

Bring the whole family for a day of South Asian history, art, and entertainment at the third annual South Asian Heritage Day. Celebrate the anniversary of the Sir Christopher Ondaatje South Asian Gallery with music, films, dance performances, children's activities, and more!

Staying in the Know

AT THE MEMBERS INFO CENTRE

Next time you visit the ROM, don't forget to drop by the Members Information Centre in the main lobby. You can pick up the most up-to-date information on current membership events, programs, and special offers.

New Visitor Policy

Prepare for your ROM visit by consulting the ROM's Visitor Policy at **rom.on.ca/visit/policies.php** for the small print on bags, strollers, photography, and more.

NEWS & PROGRAMS continued

Water: The Exhibition

This blockbuster show opens March 12, 2011, at the ROM.

Distinguished Lecturer Water Series

This series explores environmental, scientific, and cultural issues related to water. Lecturers are ROM curators, academic researchers, public policy makers, and activists.

For more information, go to w **rom.on.ca/programs**

Director's Signature Series: Water!

This dynamic series of lectures, panels, and debates provides an engaging public forum to address pressing and controversial issues around water—one of the most critical environmental topics of our time.

Should Canada Sell Its Water?

Opinions are sharply divided: some say selling to our thirsty southern neighbours is inevitable, so we should set our own terms: others contend that even a trickle will open a floodgate of issues.
Speakers: Adele Hurley, director of the Water Program at The Munk School of Global Studies, moderates a panel of experts
Date: February 15, 2011, 7 pm

The Blue Covenant

Among the items under discussion is the proposed Article 31—the global obligation of water-rich countries to provide clean potable water to the 1 billion people who do not have access to it.
Panelists: Maude Barlow, National Chairperson, the Council of Canadians; Bruce Pardy, professor of Environmental Law, Queen's University; and Dr. Zafar Adeel, director, United Nations University Institute for Water, Environment and Health
Date: March 3, 2011, 7 pm

The Blue Legacy

Alexandra Cousteau continues her family's environmental advocacy and storytelling. Speaking with passion and first-hand knowledge, and accompanied by stunning footage from her own expeditions, she will outline the global interconnectivity of water issues and the critical importance of local action.
Speaker: Alexandra Cousteau, granddaughter of the legendary Jacques Cousteau
Date: March 8, 2011, 7pm

Full Day Symposia

Leading scientists, academics, industry specialists, and policy makers present day-long forums on the following topics designed to encourage participation and the exchange of ideas.

Waterlife Conference

Curators and scientists share their research on freshwater and marine ecosystems from around the world—from coral reefs to Ontario's boreal wetlands.
Date: TBD

Blue is Green

Ontario is positioning itself to become a world leader in water sustainability and innovation. Industry leaders and public policy makers share their progress and vision in the areas of power generation, area cooling, watershed and environmental management, water treatment, recycling, desalination, agriculture, and more.
Date: TBD

World Water Day—Student Forum

Secondary students are invited to participate in a student forum on one of the most important issues facing nearly a billion people—access to safe, clean water. Students can share their own ideas and hear from Canadian organizations doing groundbreaking work on water.
Date: March 22, 2011

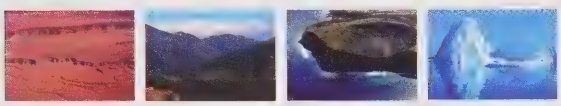
Sacred Waters

Water plays a central role in the beliefs and rituals of virtually every religion. Join a distinguished selection of anthropologists, archaeologists, and spiritual leaders as they explain and explore the places, sources, and practices related to water's central role in sacred traditions.
Date: TBD

THERE IS MORE THAN ONE COLOUR IN A GLASS OF WINE!

4,300 kilometres long and just 180 kilometres wide, nestled between the Pacific Ocean and the Andes Mountains, Chile's unique geography provides ideal winemaking conditions - perhaps even the best in the world. The country's varied wine regions are blessed with a wealth of individual microclimates and geographical distinctions that give rise to wines of stunning quality and unparalleled diversity.

Add colour to your glass of wine. Discover Chile.



www.winesofchile.org

ROM Explorers' Club

A REALLY COOL CLUB JUST FOR KIDS!

This club for children ages 4 to 11 offers events, newsletters, a personal passport, and more. Have your passport stamped each time you visit the ROM and collect fun prizes.

Available for ROM Members only. $15 per child per year. For more information: w **rom.on.ca/explorers** or p 416.586.5700.

ROMTRAVEL

China's Silk Road

A JOURNEY IN THE FOOTSTEPS OF FOREIGN TRADERS LEADS THROUGH INTRIGUING ANCIENT CIVILIZATIONS

Chinese silk was so prized as a trade good coming to Europe from the Far East that the route became known as the Silk Road. The Chinese section of this ancient trade route that linked Asia to the outside world offers a fascinating glimpse into the nation's history. Beijing—home to the Forbidden City, the Imperial Palace of emperors from the Ming through the Qing dynasties—is a convenient place to pick up the trail.

The first stop along the Silk Road's northern route is Urumqui, which means "beautiful pasture" in the Mongolian language of the local Dzungar people. Nearby Heavenly Lake, rimmed by majestic snowy peaks, is known for its spectacular views. Less known is the Xinjiang Regional Museum's mysterious collection of 21 Caucasian mummies.

A key Western trading hub on the route is Kashgar, considered the best-preserved traditional Islamic city in Central Asia. The Sunday bazaar, the Fragrant Concubine Mosque, and the grand Id Kah Mosque reflect Kashgar's past glory. The magnificent Mogao Grottoes near Dunhuang contain thousands of Buddhist murals, paintings, and manuscripts—a remarkable record of Silk Road civilization. Lanzhou, another major link on the Silk Road, was the birthplace of China's First Emperor. The local museum's *pièce de résistance* is the magical 2,000-year-old bronze flying horse of Wuwei.

The final stop for Western traders was Xi'an. Once the world's largest and most cosmopolitan city, Xi'an is famous today as home to the terracotta warriors.

Join us for a tour of the Silk Road accompanied by Dr. Chen Shen, the ROM's Bishop White Chair of Far Eastern Art & Archaeology. The journey offers a look back into a unique historical epoch that forged a connection between East and West, as well as spectacular scenery, delicious cuisine, and a visit to Shanghai and its vibrant art scene, teahouses, and famous riverfront Bund.

> October 8–26, 2011
$9,045 (flights included)
For further information, contact ROMtravel at p 416.586.8034, e travel@rom.on.ca, or w rom.on.ca/programs/rom_travel.

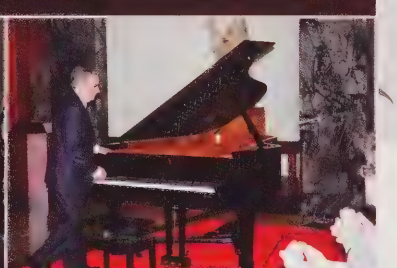
Upcoming trips
Brazil February 12–26, 2011
Egypt February 13–27, 2011
New Orleans October 21–26, 2011
India January 2012
Maya Culture February 2012
Russia May 2012
The Dalmatian Coast and Venice May 2012

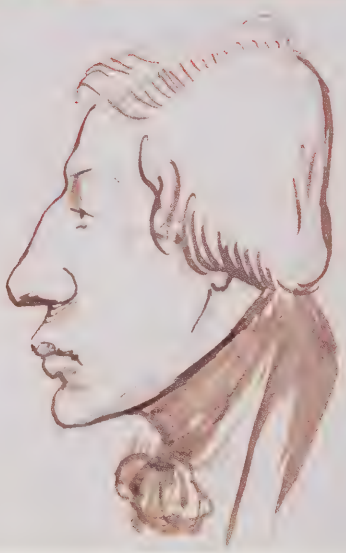
Photos: The Great Wall courtesy of Wikipedia. Pearl Tower in Shanghai courtesy of China National Tourism Administration

Monday, October 4, 2010

RPC Exhibit Preview

EVENTS





Fryderyk Chopin and the Romantic Piano

Royal Patrons' Circle (RPC) members enjoyed an intimate evening at the ROM on October 4, 2010, for an exclusive preview of the exhibition *Fryderyk Chopin and the Romantic Piano*, which features letters, rare pianos, and two original scores in Chopin's own hand. The highlight of the event was a live performance by celebrated pianist Walter Buczynski, who played several pieces by Chopin and Bach. *Fryderyk Chopin and the Romantic Piano* is on at the ROM until March 27, 2011.

Clockwise from top: RPC Members enjoy a preview of the new exhibition; caricature of Fryderyk Chopin by Pauline Viardot-García, circa 1839; Consul General of Poland Mr. Marek Ciesielczuk presents ROM director and CEO, Janet Carding, and senior curator Krzystof Grzymski with a gift to the exhibition from the government of Poland; Patrons catch up at a wine and cheese reception; pianist Walter Buczynski at the piano; a Pleyel grand piano on display, Chopin's instrument of choice.

FROM THE

rom governors

A message from our President

HOLIDAY MAGIC AT THE ROM: A time to give and to receive

The season of giving is upon us and with the help of our generous Donors, Patrons, and Members, we are spreading a little warmth and wonder throughout the community with exciting and innovative initiatives in many areas: accessibility, education, digital content, programs and exhibits, research and collections, and gallery development.

We have enjoyed an eventful slate of programs over the last several months. *The Warrior Emperor and China's Terracotta Army* inspired a series of compelling events, workshops, and academic lectures. Our Members and Patrons enjoyed an exclusive preview of the world premiere exhibition *El Anatsui: When I Last Wrote to You about Africa* at the ROM's Institute for Contemporary Culture, which brought one of Africa's most famous contemporary artists to Toronto.

A recent evening at the ROM raised awareness and support for a future gallery—The Peter F. Bronfman Gallery of Early Life—which will bring even more engaging natural history content to the Museum in the coming years.

Next year is promising to be another innovative and entertaining year at the ROM with several fascinating exhibitions and spectacular fundraising events, including the Young Patrons Circle's beloved annual PROM party on March 26, 2011. **The ROM is also the beneficiary of the 2011 Brazilian Carnival Ball, which takes place on April 16, 2011, chaired by Neena and Vijay Kanwar.** Neena and Vijay are passionate about building a better community and have been recognized for their outstanding philanthropic work in the areas of health and science. We are honoured to have them chair the 2011 Brazilian Carnival Ball. For more information on how to support these events or ways to donate, please visit **rom.on.ca/support** or p 416.586.8064.

The holiday season is an especially magical time at the ROM. Come in from the cold to see something incredible, such as the ROM's fabulous new paintings by Jane Ash Poitras or charming playthings in *Playful Pursuits: Chinese Traditional Toys and Games*.

And please consider sharing that holiday magic with children and students who may not otherwise have the chance to experience the ROM. Simply text ROMKIDS to 30333 and make a $10 donation in support of the School Visits Bursary Program at the ROM.

Happy Holidays,

DR. MARIE BOUNTROGIANNI
PRESIDENT AND EXECUTIVE DIRECTOR,
ROM GOVERNORS

Far left: The 2010 Brazilian Carnival Ball.

Left: Vijay and Neena Kanwar, founders of KMH Cardiology and Diagnostic Centres. Chairs of the 2011 Brazilian Carnival Ball

Marie Bountrogianni, George Whiteside, Brazilian Ball, System 4 Productions Inc, Neena and Vijay Kanwar, PN Photography, from The New Pioneers Awards organized by Skills for Change

ROM BOARDS

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SUPPORT

Seasons Greetings from RPC and YPC!

GIVE A GIFT THAT GIVES BACK ALL YEAR

Left: RPC Members and guests enjoy a Network Breakfast.

Royal Patrons' Circle (RPC) and Young Patrons' Circle (YPC) Members kicked off autumn at the ROM with a preview of the world première of *El Anatsui: When I Last Wrote to You about Africa*. Throughout the season, Patrons enjoyed exclusive and more intimate events, going behind the scenes with ROM curators into a variety of collection areas and galleries.

With the holiday season and the New Year approaching, Patrons are getting ready to celebrate with another incredible line-up of events that connect them to the heart of the Museum and the wonders of the world, all while providing engaging social opportunities.

Here is just a sampling of the upcoming Patrons' events series:

- **RPC Special Research Lectures:** Curatorial research updates and cocktail reception
- **RPC Network Breakfast:** Keynote ROM curatorial lecture in c5 Restaurant
- **RPC Behind-the-Scenes Tours:** Curator-led tours of the ROM vaults
- **YPC Cabinets of Curiosities:** Curator-led tours of the ROM vaults
- **YPC Gallery Explorations:** Private tours of ROM galleries and exhibitions
- **YPC Collection Adventures:** Exclusive tours of private and corporate collections

With new benefits and flexible guest privileges now in effect, there has never been a better time to be a Patron of the ROM. In fact, with the holidays approaching, an RPC or YPC membership makes a perfectly unique and memorable gift!

Why give the gift of a Patron membership?

- It's valid for the entire year
- It stimulates life-long learning
- It offers unparalleled access to the ROM
- It provides the opportunity to meet new people
- It supports the Museum's greatest needs
- It provides the donor with a substantial tax receipt

There are several giving levels available in the RPC and YPC programs. The more you give, the more access you enjoy, and the greater the impact you have on the Museum's sustainability—from collections care and gallery development to research and public education.

Did you know that the ROM is the second largest educator in Ontario?

Give the gift of RPC or YPC membership and help protect the ROM for the enjoyment of future generations.

To join RPC or YPC (ages 19 to 45), or to purchase a gift membership, contact us today:

Royal Patrons Circle:
w: rom.on.ca/rpc e: rpc@rom.on.ca p: 416.586.5556

Young Patrons Circle:
w: rom.on.ca/ypc e: ypc@rom.on.ca p: 416.586.8003

Left: A group of YPC Patrons enjoys a behind-the-scenes tour with Deb Metsger, assistant curator of Botany at the ROM.

SPONSORSHIP

GE supports Water: The Exhibition

A LOOK AT WATER'S VITAL ROLE ON EARTH

Its beauty is inspiring, its power formidable. It's an essential substance we can't live without—water. Starting March 12, 2011, the ROM presents the thought-provoking exhibition *Water: The Exhibition*, which explores this ultimate beverage from the scientific, cultural, and environmental perspectives. The world's supply of fresh water is a finite resource that urgently requires sustainable management. The lifeblood that powers our planet, fresh water makes up just 3 percent of Earth's water supply—and much of that is locked in ice caps, sea ice, and glaciers, or deep underground. Thanks in part to the generous support of GE, a company that has operated in Canada for more than 100 years, the ROM was able to develop this important exhibition. Managing and conserving water are issues that GE is quite conscious of: one tenet of their commitment to corporate citizenship is reducing their own environmental impact. In May 2008, GE set a goal to reduce their freshwater consumption by 20 percent by 2012, and this year increased that goal to a 25 percent reduction by 2015. The use of their own GE Sensing Ultrasonic flow metres to monitor water consumption is just one way the company is turning imaginative ideas into products that help solve some of the world's toughest problems. Don't miss *Water: The Exhibition*—an exploration of one of the most environmentally relevant topics of today.

imagination at work

Sun Life Financial Renews Commitment to ROM's Half Price Friday Nights

One of the ROM's key aims is making the Museum accessible for all visitors by helping them overcome barriers—not just physical ones but financial ones as well. That's why a decade ago the Museum launched its Half Price Friday Nights program. It provides visitors with an opportunity to enjoy the Museum's extensive collections of world cultures and natural history at a greatly reduced price. Ten years later, the program is still going strong.

We couldn't do it without the generosity of our sponsor, Sun Life Financial, a leading international financial services organization. Sun Life takes to heart the trust placed in them by millions of Canadians who look to the company for help in achieving lifetime financial security. Part of that trust is looking beyond their walls and contributing to the communities in which they operate. The company is committed to investing in innovative and proactive ways to build a healthier, greener, better-educated, and more culturally enriched society. Sun Life's ongoing support of Half Price Friday Nights is part of their *Making the Arts More Accessible*® program, which provides reduced-price or free admission programs that enable Canadians to enjoy arts and culture, regardless of their financial means.

Every Friday between 4:30 and 9:30 pm, ROM admission is $12 for adults, $10.50 for seniors and students with ID, and $8 for children.

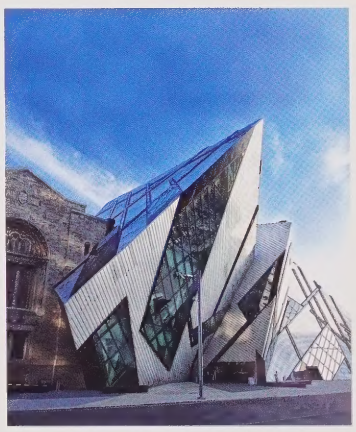
Sun Life Financial

Loblaw Companies Limited Helps Students from At-Risk Areas to Visit the ROM

One of Canada's largest extra-curricular educators, the ROM offers a diverse School Visits Program aimed at enhancing students' understanding of world cultures and natural history. But not every school can afford to register for a School Visit. That's where the School Visits Bursary Program comes in. It enables students from at-risk communities to visit the ROM and participate in a creative hands-on School Visit free of charge.

Thanks to the generosity of Loblaw Companies Limited (Loblaw), one of School Visits Bursary Program supporters, more than 40,000 students have benefited since the program's inception. As Canada's largest grocery retailer, Loblaw strives to be a responsible corporate citizen. With grocery stores in almost every community across the country, Loblaw takes its commitment to best serve those communities seriously—in fact, it is seen as integral to the company's success. When looking to make a positive difference, children are a significant focus for Loblaw. Whether it's supporting programs that encourage active, healthy kids or providing grants to families with physically or developmentally challenged children through its corporate charity President's Choice Children's Charity, Loblaw is a natural fit with the ROM's School Visits Bursary Program.

Building on the success of the program, the ROM has now launched a Mobile Giving Campaign. When the phrase ROMKIDS is texted to 30333 on any mobile device, a $10 donation is sent to the ROM, enabling one child to experience the Museum's offerings this school year.



Loblaw COMPANIES LIMITED

Photo: Student, Paul Orenstein

A Gift from the Good Earl

And the orphan boy who benefited

BY ROSS FOX

The 9th Earl of Dalhousie, George Ramsay, who served as Governor-in-Chief of British North America from 1820 to 1828, had a reputation for benevolence. A silver tobacco box in the ROM's collections corroborates this notion. The box was given by Ramsay at Christmas 1826 to Robert Cairns, a Quebec City merchant tailor. An inscription on the box explains the circumstances of the gift. Apparently Ramsay had asked Cairns to take in a waif as an apprentice, and the tobacco box was an acknowledgment of Cairns's "charitable and truly paternal care" of the boy. Ramsay's coat of arms is engraved on a gold shield set into the box's lid.

The Cairns household was not a small one. According to the 1831 census it numbered 17—among them Cairns, his wife, their four children, and nine unmarried males between the ages of 14 and 60, probably apprentice and journeymen tailors. Today, this situation might conjure sweatshop conditions. But in Cairns's time having employees live in wasn't unusual. Earning a livelihood could be precarious, and tailoring was a stable trade that promised an industrious young man a dependable income throughout his lifetime.

The box is marked "JS" for James Smillie (or Smellie), a Quebec City jeweller and retail silversmith who sold both British and locally made silver wares. Smillie's appointment in 1824 as Jeweller and Lapidary to His Majesty George IV may have influenced Ramsay to purchase from him. The box's substantial size and the thick gauge of the silver suggest it was made by a colonial artisan, likely Laurent Amiot, then Quebec City's leading silversmith. o

ROSS FOX is an associate curator in the Canadian Section of the ROM's Department of World Cultures.

Brazilian Carnival Ball 2011

BAROQUE The Beauty of Old Brazil

Proceeds from the 2011
Brazilian Carnival Ball will benefit
the Royal Ontario Museum.

Keiko Okutsu
Senior Development Officer, Donor Events
keiko@rom.on.ca

Kathie Gayda
Executive Director, Brazilian Carnival Ball
kgayda@brazilianball.com

Brazilian
CARNIVAL BALL

2011 BRAZILIAN CARNIVAL BALL

Saturday, April 16, 2011
brazilianball.com

CHAIRS
Neena & Vijay Kanwar
KMH Cardiology and Diagnostic Centres

ROM Royal Ontario Museum Governors

Ernest Biktimirov
Associate Professor, Finance.
Goals: Find wisdom in Chinese proverbs.
Teach it in corporate finance.

For both sides of the brain.

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Just ask Ernest Biktimirov, a professor who combines Chinese proverbs with corporate finance. The innovative teaching technique breaks through cultural barriers with international students, and proves that ancient wisdom is priceless.

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